EUROPEAN AND
TRAVEL NUMBER

VOGUE

JUNE 15, 1914
PRICE 25 CTS

THE VOGUE COMPANY
CONDÉ NAST *Publisher*

When Beauty Was Sacred

Seven vestal virgins tended the ever-burning sacred flame of Vesta in ancient Rome.

Absolute cleanliness was one of their religious obligations. Their house, which was maintained by the state, contained baths of surpassing beauty and luxury.

A most important feature of the toilet, as well as of every great Roman household, was the use of fine oils—apparently palm and olive.

The utter luxury of the Roman bath is today enjoyed by the more than two million women who use Palmolive Soap. In this delightful form, palm and olive oils are most perfectly blended.

Those who use Palmolive daily find there is nothing else quite like it for cleansing, soothing and nourishing even the tenderest skin. It leaves the skin smooth, firm and white and protected against irritation.

Palm and Olive Oils alone give Palmolive its delicate color. Naught else is needed. The natural delightful fragrance is a veritable breath from the Orient. And the price is only 15c a cake.

Palmolive

In hard water or soft, hot water or cold, Palmolive lathers freely and quickly. It imparts a smooth, clear complexion, and adds that touch of charm unknown to any other soap. It is very hard—does not waste.

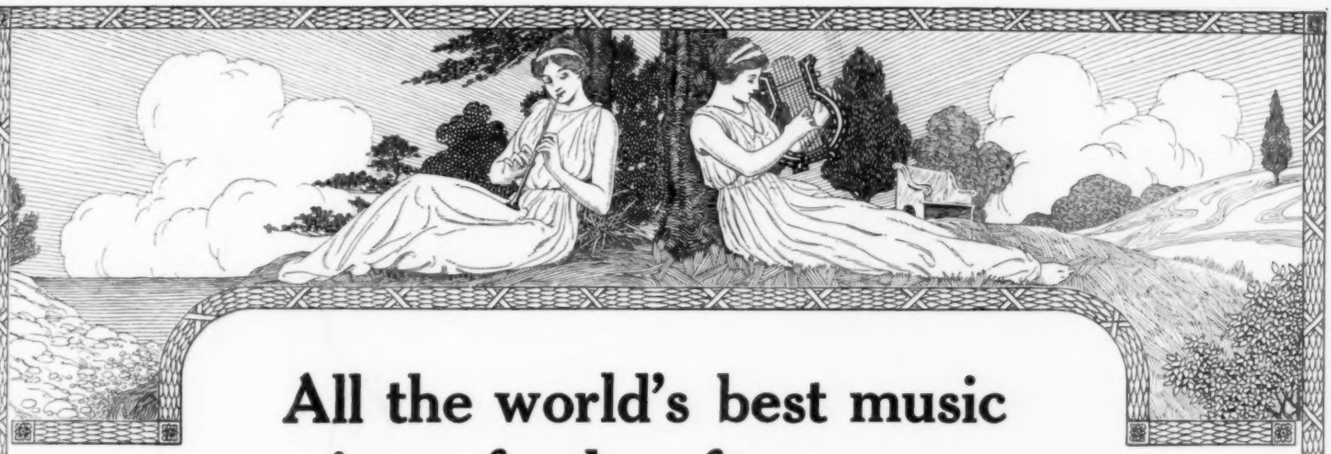
Palmolive Shampoo—the Olive Oil Shampoo—makes the hair lustrous and healthy, and is excellent for the scalp. It rinses out easily and leaves the hair soft and tractable. Price 50 cents.

Palmolive Cream cleanses the pores of the skin and adds a delightful touch after the use of Palmolive Soap. Price 50 cents.

Threefold Sample Offer—Liberal cake of Palmolive, bottle of Shampoo and tube of Cream, packed in neat sample package, all mailed on receipt of five two-cent stamps.

B. J. JOHNSON SOAP CO., Inc., Milwaukee, Wis.

Canadian Factory: B. J. Johnson Soap Co., Ltd.
155-157 George Street, Toronto, Ont.



All the world's best music is no farther from you than the Victrola

The world's best music, superbly rendered by the world's greatest artists—Caruso, Melba, Tetrazzini, Paderewski, Kubelik, Mischa Elman, Sousa, Pryor, Victor Herbert, Harry Lauder, Christie MacDonald, and Blanche Ring are a few of the famous artists intimately associated with the Victrola.

Its exquisite renditions are a source of cheerfulness and inspiration alike in the homes of wealth and prominence, in the homes of discriminating music lovers, in the homes of thousands upon thousands who can hear the best music in no other way.

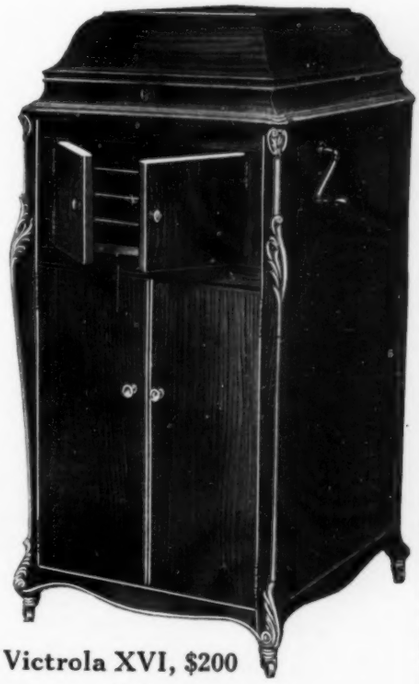
Your home would be brighter under the charm of the Victrola's beautiful music, and it will be a constant delight to every member of your family.

There are Victors and Victrolas in great variety of styles from $10 to $200, and any Victor dealer in any city in the world will gladly demonstrate them to you.

Victor Talking Machine Co.
Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Machines with Victor Records and Victor Needles—*the combination.* There is no other way to get the unequaled Victor tone.



Victrola XVI, $200
Mahogany or oak

New Victor Records demonstrated at all dealers on the 28th of each month

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The Antiseptic, Disinfectant and Germicide

Every woman knows how *Lysol* guards the life of mother and baby in the crisis of child-birth and the convalescence that follows. It is the safe, sure preventive of infection, used by nearly all hospitals, physicians and nurses in civilized countries.

Lysol is equally necessary in the little dangers of daily life. It has a hundred personal and household uses to guard life against ever-present disease germs. Disease can scarcely enter a house guarded by *Lysol*—the standard antiseptic, germicide and disinfectant.

Lysol

Lysol provides the ideal wash for cuts, sores, burns; the standard douche for personal hygiene; the safe disinfectant for household use.

Lysol is five times more efficient and safer than carbolic acid; better in every way than bichloride of mercury. It combines maximum safety with maximum prevention.

As it is always used in weak solutions, a small bottle lasts a long time.

Sold by Druggists Everywhere

IMPORTANT. Be sure you get *Lysol* itself. It is put up in round bottles with the signature of Lehn & Fink on the label. *Lysol* is safe and will safeguard you. The imitations may not.

Helpful Booklet, "Home Hygiene," Mailed FREE

Send your name and address for the *Lysol* booklet. It is full of practical help for preserving health.

Three Sizes: 25c, 50c, $1.00

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97 William Street **New York**

Franklin Simon & Co.

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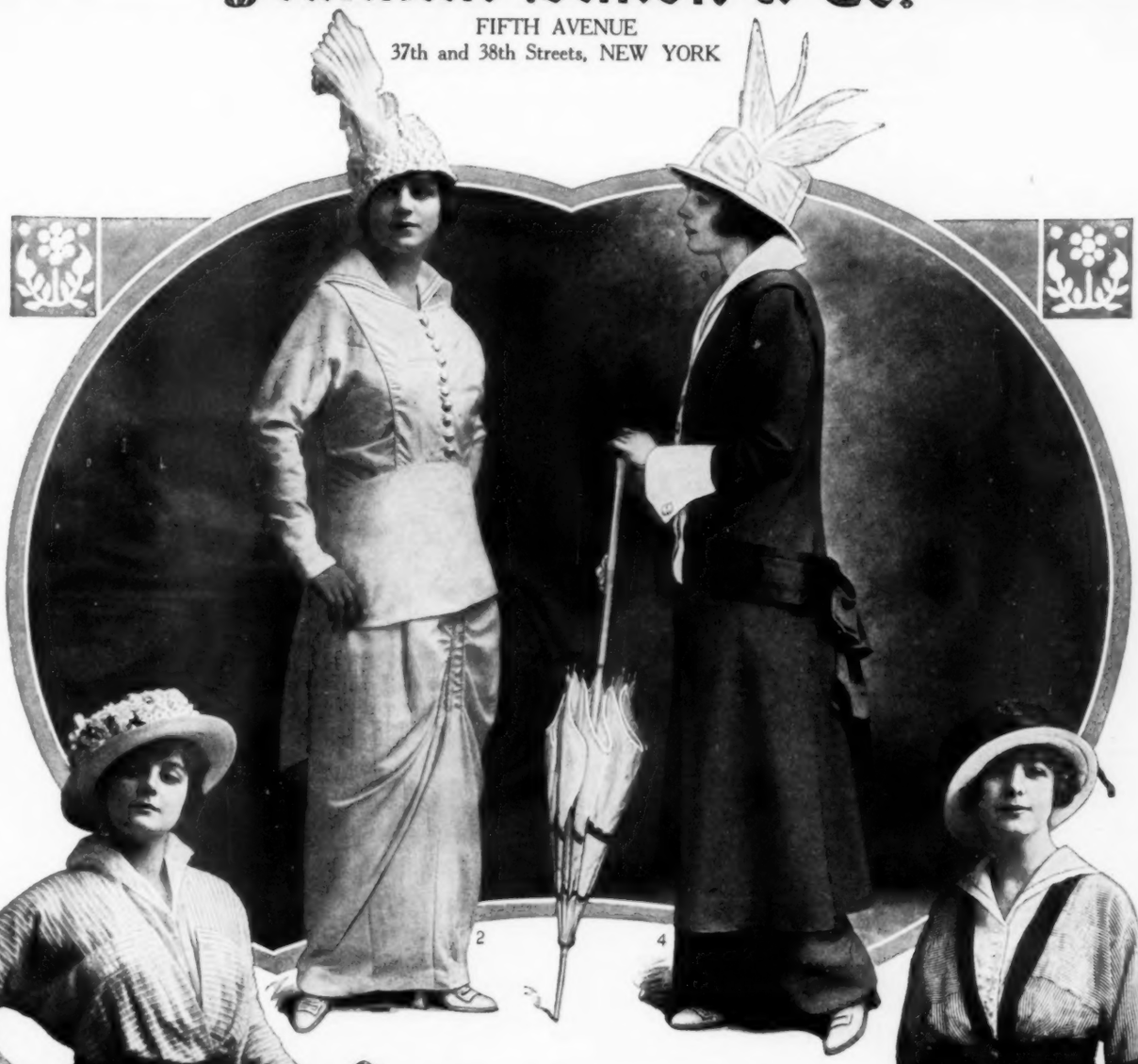
37th and 38th Streets, NEW YORK



Women's Summer Gowns

New Models at Special Prices

No. 2—**Latest Paris Fashion, "Polonaise Gown"** *of white, black or navy crêpe de Chine, new straight tight lines and long flowing back with sash and tight sleeves. Plastron of taffeta, Norman collar of white organdie, skirt draped into shirring in front.....Value $49.50....* **39.50**

No. 2-A—Same model of washable cotton crêpe in white, navy or light blue.....Value $39.50.... **27.50**

No. 4—**Latest Paris Fashion, "Cossack Gown"** *of English serge in navy, black or white, new long Russian tunic front and long straight back Norman collar, vest and gauntlet cuffs (detachable) of white pique, pearl buttons, satin sash and bow.....Value $39.50....* **29.50**

No. 4-A—Same model of French linen in white, Copenhagen or leather.....Value $29.50.... **18.50**

No. 6—**Ratine Crepe Dress** *of self striped white ratine crêpe, Gladstone collar and vest of white organdie, new yoke skirt draped to back, black moire silk girdle..Value $14.50..* **9.75**

No. 8—**Long Russian Tunic Gown** *of black and white striped voile, white embroidered organdie collar and vest, revers, cuffs and deep girdle of black taffeta with large bow in back, long Russian tunic skirt....Value $29.50....* **18.50**

SALES AND EXCHANGES

Wearing Apparel

LOVELY gown of accordion pleated white chiffon, daintily embroidered in design of pink rosebuds. In perfect condition. Worn once. Size 34. $25. No. 605-D.

DARK blue wool sweater, banding of tan on neck and pockets. Perfect condition. Best quality Jaeger. Cost $16; sell $8. No. 607-D.

WHITE wool Polo coat, $12. Rose silk polka-dot foulard, flowered border, $18. White embroidered voile afternoon dress, $18. Pink crêpe de Chine dancing frock, $12. Size 36-38. No. 609-D.

FOR SALE: Black riding habit, size 38. Safety skirt. Worn but a few times; also large sized side saddle, as good as new. No. 616-D.

FOR SALE: Two fine Paisley shawls, 1¾ yards wide, 3½ yards long. Cost $400-$300; sell $175-$100. Bargains. No. 617-D.

FOR SALE: Exquisite French lingerie, 4 sets of three pieces each. Night gown, drawer, corset cover. Size 36-38. Cost $300; sell $200. Never worn. No. 619-D.

WHITE polo coat, excellent condition, $10. Grey striped suit, red leather trimmings, new, $15. Evening frock, round length, pale green and white charmeuse, pearl trimmings, $10. Dance frock, pink chiffon over charmeuse, rosebud trimmings, $10. Size, 36; length, 42 inches. Sacrifice. No. 622-D.

WHITE dance frock, crystals and turquoise blue ribbon trimmings, $12. White marquisette day dress, long sleeves over flesh, black satin bottom, $8. Sacrifice. Size, 36; length, 42 inches. No. 623-D.

FOR SALE: Changeable green taffeta three-piece suit, latest model, with a dainty lace trimmed vest. Perfect condition. Never worn. Bust 36, waist 25½, skirt front 37. Price $49. No. 625-D.

EXQUISITE Callot model evening gown, size 36-38. Positively never worn. Black chiffon and charmeuse, apple green chiffon tunic, elaborately diamanté. Cost $175; sell $85. No. 626-D.

WHITE brocade satin evening gown, net tunic, rhinestone and crystal trimming. Size 36. Worn few times. Cost $75; sell $35. No. 608-D.

VALUABLE India shawl, five by eleven feet, little used. Value $400; sell $150. Royal purple (red) centre, with deep border. No. 628-D.

Miscellaneous

LARGE furnished studio bedroom to sublet—(Grand Piano) centrally located near 34th St., New York City. Very quiet, all conveniences. Tea room in building. Moderate rent. References. No. 592-D.

FOR SALE: Antique china, Sheffield plate, lace, silk, Paisley shawls. Will exchange banjo, guitar, old books for old jewelry. Wanted, white lingerie dresses, 36 bust. No. 606-XX.

FOUR silver-plated candelabra with large solid silver vase for center. Classic French design. Brought by owner from Paris. $200. Seen in New York or photo sent. No. 610-D.

OLD China. Genuine dark blue Nankin dinner set, Fitzhugh pattern. Dozen each, soup, dinner, dessert, ten platters, gravy and soup tureens with pans. Price, $750. No. 611-D.

ATTRACTIVELY furnished housekeeping apartment. Five rooms, all modern conveniences, southwestern exposure. Desirable location. Reasonable. Reference. No. 612-D.

RARE antique cameo 2½ in. brooch, original carved Roman mounting. Subject, winged figure of classical beauty in rich ivory tints, on shaded pink ground, $50. No. 613-D.

UNUSUAL opportunity for collectors. Mother of pearl fan, gold inlaid, jeweled handle. Painting by Malos. Ivory capped fan beautifully painted. Both in original boxes. No. 614-D.

Do You Want Something?
Have You Something that You Don't Want?

PERHAPS you need an old grandfather clock to fill that corner by the stairs? Perhaps a tiger skin rug is exactly what you are looking for to lighten up the library. On the other hand, perhaps there is not room for that old clock which you have had for so long and the tiger skin is really of no use in the crowded library.

The Sales and Exchanges columns are planned to meet both these contingencies. If you have something to dispose of or want something, you will find the solution here.

There are opportunities to purchase gowns from the famous couturieres of Paris, which, through various reasons, have been worn only once or not at all.

Here is offered rare furniture to gladden the collector and connoisseur's heart, odd jewelry, a wealth of everything that appeals to people of cultivated tastes.

Perhaps you have something to dispose of? You are sure through these columns to find some one who is interested, and you will save the commission of from 10% to 25% which you would otherwise have to pay to a dealer or to an auctioneer.

To Insert Your Message

For twenty-five words or less, $1. Additional words, 5 cents each. Your name and address will not appear, but be sure to give your address in full, so that replies may be promptly sent to you through Vogue.

We should have your message for the August 1st Vogue not later than June 25th. Send check with advertisement.

To Answer These Messages

1. Place your reply in a stamped envelope, unsealed and with the number of the message in a corner. (For instance, 605-A.)

2. Enclose this in an outer envelope and mail to Vogue. Do not telephone. All communications with Sales and Exchanges must be through the mails.

3. Send Vogue no money. Wait until the other woman writes to you.

4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will then have the article sent you, and will keep your money on deposit until you instruct us to send it.

5. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Address all communications to

SALES AND EXCHANGES SERVICE

Vogue 443 Fourth Avenue New York City

Miscellaneous—Cont.

FOR SALE: An old-fashioned bed spread, knitted by hand, for a four-post bed. Elaborate design. Required six months to make. Photograph upon request. No. 615-D.

FOR SALE: Two grandfather clocks, one inlaid case, $125 and $175 each; one English oak sideboard and one serving table, elaborately carved; originally cost $12,000; price $350. No. 618-D.

A GENUINE Hepplewhite desk. Only a few in existence. $1,000. Other rare and genuine antiques. No. 620-D.

FOR SALE: At great sacrifice, one diamond ring, $100. Amethyst and pearl brooch, $50. No. 621-D.

HIGH CLASS furnished apartment for summer to sublet, New York City, near Grand Central Station. Six rooms and bath, spacious, artistic, refined. Highest references required. No. 624-D.

DECIDED bargain, knives, forks, spoons; usual sizes. Also handsome carving set and salad set. Bought at Gorham's. Little used and unmarked. Will be sold very reasonable. No. 627-D.

Professional Services

VASSAR student would like position for the summer as tutor in college entrance subjects or for children. Latter preferred. No. 493-C.

SOCIETY women who would like extra money can secure good commission by sending their friends to us for exclusive gowns, wraps, etc. Write at once. No. 514-C.

A SOUTHERN woman will take into her home a limited number of children for the summer. Personal attention given to each child, able to tutor. No. 522-C.

A REFINED woman having a beautiful home in one of the healthiest locations in Connecticut desires three or four children to board and care for during the summer. No. 515-C.

YOUNG woman, extensively traveled, reading French and Spanish, desires position as private or social secretary. Willing to read to and entertain invalid. Will travel. References. No. 516-C.

EUROPEAN aristocrat, good appearance, speaking four languages, traveled extensively, desires to act as companion, secretary, tutor to person or persons wishing to travel abroad. Best references. No. 518-C.

YOUNG woman of refinement and college education wishes position as social secretary or companion. Best references given; will write full particulars to any one interested. No. 519-C.

A CLERGYMAN'S widow desires position as companion, social secretary, or housekeeper. Competent to take the entire care of a home. Highest references. No. 520-C.

A WOMAN who has had every advantage of travel in this country, on continent, and in Orient, desires position as traveling companion or chaperon for young women. References exchanged. No. 521-C.

REFINED young woman (American) desires position as companion for child or adult during summer, thoroughly adaptable and capable. No objection to traveling. References exchanged. No. 523-C.

REFINED young kindergarten teacher, physician's daughter, would like position during the summer months as companion to young children or lady. Willing to travel. References exchanged. No. 524-C.

BRIGHT, intelligent Western young woman, recent college graduate, can operate typewriter, wishes position of private secretary, business or social. Can furnish best of references. No. 525-C.

YOUNG woman physician not wishing to practice desires position as secretary or companion to semi-invalid of education and refinement. No. 526-C.

GRADUATE nurse would like care of woman patient or infant. Willing to travel. Best of references. No. 527-C.

New York
Brooklyn
Philadelphia

OPPENHEIM COLLINS & CO

Cleveland
Buffalo
Newark

34th Street—New York

Women's Summer Underwear at Moderate Prices

on sale in all our stores

"A" Cap Crêpe de Chine combined with Shadow Lace, ribbon rosette trimmed **1.50**

Underbodice Crêpe de Chine and Cluny Lace, ribbon trimmed..... **2.00**

Petticoat Crêpe de Chine with Flounce of plaited Crêpe and Shadow lace; ribbon trimmed..... **3.95**

"B" Cap—Dutch Cap of Lace and Chiffon, trimmed with roses... **2.00**

Combination with knicker drawers of sheer Lingerie, trimmed with Val. Lace **1.50**

"C" Combination of Sheer Nainsook, knicker drawers, trimmed with Val. Laces **2.00**

"D" Nightgown of Crêpe de Chine with yoke of Shadow Lace, ribbon trimmed... **5.50**

"E" Underbodice of Crêpe de Chine, Lace and ribbons **1.00**

"F" Petticoat of superior quality Nainsook, with Flounce of Lace and embroidery, ribbon drawn and trimmed..... **2.00**

"G" Combinations of sheer Lingerie, trimmed with Medallions and Lace insertions..... **2.95**

"H" Kimono Imported Hand-Embroidered Crêpe, Kimono with Japanese sleeve, handsomely embroidered..... **2.00**

"J" Nightgown Fine Nainsook with Val. Lace, front and back; ribbon drawn and trimmed..... **1.50**

Cap Shadow lace, trimmed with ribbon **2.00**

"K" Nightgown Superior quality Sheer Nainsook, elaborately trimmed with Lace and Embroidery, ribbon drawn..... **2.00**

VOGUE'S SCHOOL DIRECTORY

Each school represented below is recommended to the patronage of our readers

New York

Elinor Comstock

Conservatories and musical academies are all too plentiful, but music schools, where intensified personal work is done in an artistic atmosphere, are rare indeed.
Such a school is the

Elinor Comstock *SCHOOL of MUSIC*

1000 Madison Avenue, New York City

Here, surrounded by every home care, a limited number of girls are given the opportunity of securing a thorough musical education, and at the same time, of enjoying the privilege of meeting, knowing and associating with many of the foremost musical artists of the world.

Miss Elinor Comstock, head of the school, is a pupil of Theodor Leschetizky and an exponent of the old master's method. Pupils prepared by her have been received by Leschetizky without the special preparatory course in Vienna which is ordinarily required.

After listening to the playing of Miss Comstock's pupils, Paderewski recently said, "you are teaching a great method, and you are teaching it greatly."

Ignace Jean Paderewski is but one of the artists who have been entertained at the Comstock School. Mr. and Mrs. Fritz Kreisler have also been guests of honor at dinners given for them at the Comstock School, and at other social affairs the girls have met Josef Hofmann, Mischa Elman, Katherine Goodson, Madame Bori, Walter Damrosch, Segurola, David Bispham, and many others.

With Fall will come the return of many famous artists, and these artists will be entertained at the school. Among those who have announced their return are Madame Sembrich, Paderewski, Hofmann, and Kreisler.

Each year, youthful artists finishing their education at the Comstock School have the opportunity of performing in the presence of artists of note who express criticism and offer advice as to future career, etc.

Paderewski himself endorses the school very highly, and has recommended it in many cases as being far preferable to even a musical education abroad.

It is impossible in so small a space to give a complete description of this remarkable school, but a booklet has been prepared which shows thoroughly the scope of the work offered by the school, and the finishing advantages it offers to American girls. The school will be very glad to forward this catalogue to any Vogue readers who are interested in the school and its work.

Address
Miss Elinor Comstock, Prin.
1000 Madison Avenue, New York City

New York | *New York*

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Mrs. Merrill's School for Girls

Orienta Point Mamaroneck, N. Y.

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OAKSMERE
Mrs. Merrill's School for Girls, Orienta Point, Mamaroneck-on-the-Sound, N. Y.
Telephone, 329-Mamaroneck.

A city school with country advantages

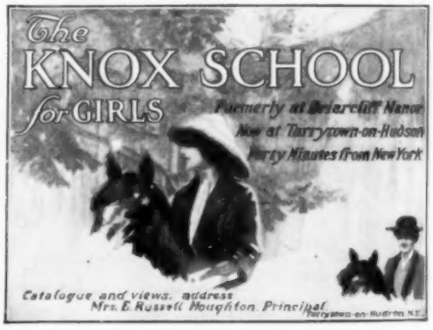
THE SEMPLE SCHOOL FOR GIRLS

The School

An excellent boarding and day school for girls. College preparatory and finishing courses. Thorough work in all cultural subjects—opportunities for social recreation. Write for complete catalogue.

Central Park

Mrs. T. DARRINGTON SEMPLE, Principal
241 Central Park West New York City



The GARDNER SCHOOL

for Girls

607 FIFTH AVENUE, NEW YORK

A school that provides a delightful home for girls, where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music. Riding, skating, tennis, swimming, dancing, etc.

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Girls wishing to complete their studies in Art, Music and the Languages, etc., will be received in delightful home surroundings. Girls may choose their own teachers. Advantages of Opera, Concerts, Lectures and Social Life. Careful chaperonage.

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AMERICAN ACADEMY OF DRAMATIC ARTS

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VOGUE'S SCHOOL DIRECTORY

Each school represented below is recommended to the patronage of our readers

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Only 40 minutes from N. Y. City. Upper School for girls 13 to 25; Lower School for girls 7 to 13. All departments. Special courses in Art, Music, Literature, Languages. Certificate admits to leading colleges. European travel class. Illustrated catalogue.

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Founded 1906. Thorough preparation for school and colleges in half the time taken by class schools. Fifteen teachers, each with at least 12 years' experience. Lessons at home or school. Pupils taught how to study and how to acquire independence of thought.

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Glen Eden

ON THE HUDSON

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Boarding School for Girls. Academic, Finishing and two-year Collegiate courses. Music, Art, Elocution, Domestic Science. Social training. Limited membership. No entrance examinations. 2 hours from New York City. 3 buildings, 12 acres; full view of river and mountains.

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Without a doubt the finest location with beautiful Long Island Sound directly touching the school grounds. Home life under direction of Mrs. Lylburn. Complete and thorough preparation for any college, West Point, and Annapolis. Boys received from eight years. Terms $500.00-$600.00. Summer and Vacation courses. No catalogue, but personal information from principal and parent will be sent.

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A Distinctly French Environment

Mlle. Talguen and Miss Macintyre receive a few girls wishing to pursue special studies in New York. Location on Cathedral Heights, near Barnard College, Teachers' College and the Institute of Musical Art. **Misses Talguen and Macintyre, 502 W. 113th St., New York City.**

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In celebrated Lawrence Park, Bronxville, N. Y.
Prepares for all colleges. General course.
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Will receive in her home a limited number of Girls who wish to study Art, Music, Languages. Students may select their own masters. Circulars on application.

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An institution for the correction of speech defects. Established by a physician in 1888. Methods embrace remedies for nervous conditions as well as speech training. Even short courses show immediate improvement. New, instructive booklet, "Speech Disorders and Their Treatment," free. Open all summer.
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THE SCUDDER SCHOOL FOR GIRLS Day and Boarding

A FINISHING SCHOOL different from others. "Greatly to be commended," says the Evening Post. SECRETARIAL COURSE. Send for booklet about *being a private secretary.* COLLEGE PREPARATION. *Also Montessori and Elementary.* "Camp Fire Girls." Outdoor Gymnasium, Household Economics. Write **MYRON T. SCUDDER,** President, 55 West 96th Street, New York City.

Which Shall It Be?

WILL you leave everything to luck, and chance, and at the last minute make a hasty decision? Or will you sit down today with this copy of Vogue before you and carefully read the advertisements of the selected schools that appear on these five pages?

Any announcement is an impersonal thing. But, behind these announcements are the different personalities of scores of educators, all of whom Vogue is glad to recommend to you. When you write to these principals you will find them very ready to give any possible information, and to co-operate with you in every respect for the good of your son or daughter.

In a great majority of cases you will thus be able to settle the school problem for next autumn. If, however, you do not find immediately in Vogue the school you have in mind, we are prepared to advise you further. Being in constant communication with more than four hundred of the leading American schools, Vogue can give any desired information about any desired kind of school.

Shall you wait to the last minute, or will you settle the whole question now? If your choice is for next autumn, it should be made immediately.

New York

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For girls. Resident and day pupils. General and college preparatory courses. Unrivaled location, overlooking Riverside Park and the Hudson. 99th year opens Oct. 7th.
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THE FINCH SCHOOL

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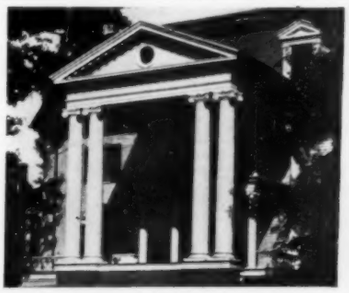

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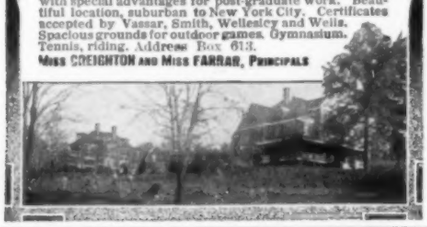

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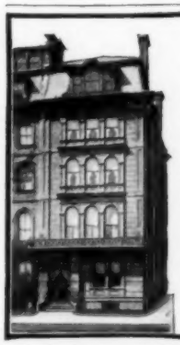

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Gowns and Waists—Cont.

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Hair Goods & Hair Dressing

Continued

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COSMOPOLITES

ELSEWHERE in Vogue, we have often remarked that its readers are migratory. They frequently change their addresses from city to country, and vice versa. But they are more than merely migratory, they are amazingly cosmopolitan.

Mr. Leon P. Bailly, whose advertisement you will find under "Lingerie," has just received from a devoted Vogue reader in Korea a request for his catalogue.

A few months ago, moreover, a Greek resident of Athens sent him an order in reply to his little advertisement in the "Shoppers' & Buyers' Guide."

When you advertise in Vogue, you never know from what land, near or far, a reply may come. Vogue's advertisers have long since ceased to be surprised if the same day's mail brings them a letter from their own city, and a letter from some land in the furthest outposts of civilization.

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Social Courier

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MRS. DOW announces that her shop will close June 27th, for the summer. 22 East 34th Street, N. Y.

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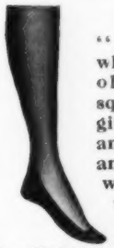

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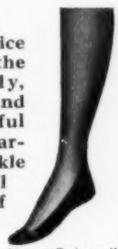

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The above numbers are all made with that most important hosiery innovation of a decade.

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The beauty of the PEERLESS car arises from the perfect adaptation of means to an end. It is a beauty of utility and efficiency. The car was fashioned first of all for strength and power, for safety and comfort; and because it is well proportioned and gracefully shaped to its purpose, it is beautiful. Safety, comfort and beauty are PEERLESS ideals.

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MAKING YOUR SUMMER PLEASANT

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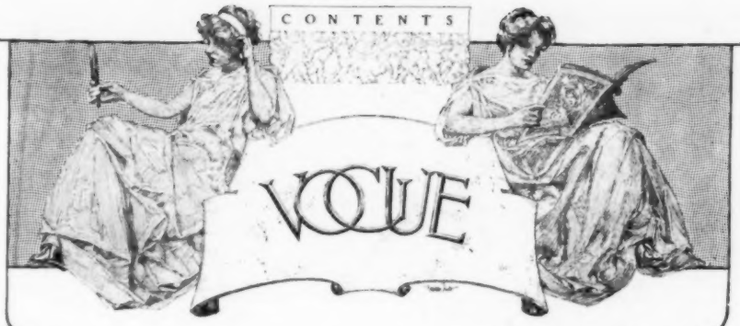

The next Vogue is the

HOT WEATHER FASHIONS NUMBER

Dated July 1

JUNE 15, 1914

VOL. 43. NO. 12

WHOLE NO. 1001

AS PREDICTED in the *last* number of Vogue (and borne out in *this* number) the fashions of the present summer show some exceedingly striking changes.

Keep Vogue at hand during the warm months. Then, when the time comes to plan your autumn clothes, you will be far ahead of those women who in July and August shut their eyes to the new fashions.

"SCIENTIFIC MANAGEMENT"

Simply as a bringer of the new fashions before they are generally known, Vogue would be invaluable during the summer. But Vogue does much more. All its services remain open in July and August. By accepting them you will find time to make these months really profitable and really restful.

Men and women who are at the head of affairs divorce themselves, as fully as they can, from all those duties which other people can do for them. You can run your affairs quite as scientifically as any man can run his business. Simply let someone else do the tiresome things for you—someone who is competent and very willing. For instance, let Vogue do much of your summer shopping for you. Let it counsel you in all social perplexities. Secure its advice on the choice of furniture and house decoration. You will find that Vogue offers you many a short-cut to doing a difficult task with ease.

In the next Vogue we shall publish, either in full or in part, letters from several women who have accepted these services. These letters were submitted in Vogue's recent Prize Contest. In the meantime, you can think of more ways to make Vogue fit into your affairs than we could possibly suggest to you. Page 89 may give a few suggestions. Do not be satisfied with these suggestions: keep on the watch always for things that Vogue can do for you.

CUT TO MEASURE PATTERNS

Of all Vogue's services there is none that can be more suddenly helpful than its patterns cut-to-individual measure. With a good seamstress within call, and all of these patterns made ready for her, you can quickly produce a gown, wrap, or suit for *any* occasion. Whenever you see in Vogue a model that appeals to you, it can be yours. Page 93 makes ordering easy. Keep this service in mind and it will spare you many a painful dilemma.

PRIZE CONTEST CHEQUES

Vogue's contest closed June 10th. The judges are now choosing the winning letters. This year the general average is higher than ever before, and you will find that the letters make very interesting reading. Some will appear in the next Vogue. Cheques will be mailed to all the prize winners on June 20th.

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WHAT to wear at every summer resort, from the most fashionable to the most informal—this is the pleasant subject of the next Vogue. You will identify it by this cover:

The cover of the next (July 1st) Vogue is by G. W. Plank

The leading article in the next Vogue discusses "All the Hours of a Summer Day." As you read it you will find yourself carried around the clock at Newport or Bar Harbor—you are shown the most fashionable clothes for every occasion.

For example, this article shows the latest tennis suits, riding habits, morning frocks, bathing suits, afternoon gowns, and dinner dresses. All of them are very much in the mode; you should read this article before you can feel quite certain what to wear at the smarter summer places.

At those great fashion reviews, the races in Paris, Vogue has been busy photographing the more attractive toilettes. These snapshots tell a story. Look for them in the Hot Weather Fashions Number.

The next Vogue will also have many designs in organdy dresses; organdy is the newest material now in favor. There will also be many hats for informal country wear, besides an article on less expensive clothes for less formal occasions.

JAPANESE FLOWER ARRANGEMENT

The effective placing of cut flowers is difficult. To a certain extent, everyone knows how to manage them; but only the Japanese have reduced the arrangement of cut flowers to a philosophy. Vogue has secured an article by an expert on Japanese flower decoration. It tells how to use evergreen branches, sprays of flowers, hanging vases, and wall vases. By following the principles laid down in this article, and excellently illustrated, you can produce effects that are veritably Japanese and altogether charming.

Copyright by Rita Martin

MRS. JOHN HUBERT WARD

Mrs. John Hubert Ward, whose husband is a brother of the Earl of Dudley, was formerly Miss Jean Templeton Reid, daughter of Whitelaw Reid, our late ambassador to the Court of St. James's. Photographed with her is her little son Jack

JUN -8 1914

VOGUE

WHO WEARS WHAT *in* PARIS

With Half of Paris Wearing Victorian Basques as Tight as Possible, the Other Half Immediately Adopts the Tunic of Victorian Childhood and Lets It Hang without Touching from Shoulder to Knee

THE theatres, the races, and the smart hotels vie with each other for the favor of the Parisienne, and she adroitly cuts the Gordian knot by dividing her time between the three of them. She has certainly evinced a gratifying amount of interest in the reopening of the Théâtre des Champs Élysées. This theatre attracted much attention by its brilliant début last year under the management of M. Gabriel Astruc. This year there was much speculation as to just how the Boston Opera Company would be received there, and the premiere audience, which was largely composed of Americans, was most enthusiastic. Madame Edvina and Vanni Marcoux were recalled many times, and finally, at the end of the performance, when Mr. Henry Russell, the conductor of the Boston Opera Company in Paris as well as in America, appeared in the lobby to greet some friends, a huge rhododendron, aglow with waxy pink blossoms, which had stood sentinel at one of the twin staircases during the entire evening, toppled and fell at his feet.

THE COIFFURE BECOMES A THING OF AWE

The boxes and the foyer were a veritable meeting-place of all that is novel and smart in the fashions of the moment. Not only were the gowns a thing to marvel at, but the coiffures also were a subject for mixed awe and admiration. The three coiffures sketched on this page were among the most striking ones. That shown at the left of the group was delightfully simple, and yet it was eminently graceful and becoming. The hair was loosely waved, drawn high on the crown of the head, and piled in a series of puffs like a coronet. A long, slightly curled strand of hair hung low over each ear in a most coquettish fashion.

The middle sketch at the bottom of the page shows an unusual head-dress of black tulle which was worn by a smart American who occupied a box on the night of the Russell opening. A narrow twist of the tulle formed a filet about the head, and held in place a full frill of tulle the lower half of which extended out halfway over the cheeks; the upper half of the frill stood erect against the hair.

The coiffure illustrated at the right of the one just described showed an odd arrangement of black paradise. Beginning at the nape of the neck, one branch of the soft black feathers followed the line of the coiffure upward and fell forward over the brow. The other branch curved forward from the back of

Not a frill, not a feather, not a pearl; even the puffs of the hair are arranged as far from the face as possible so that the little drooping curls may be supremely conspicuous

To force her eyes to look demurely straight ahead, or to increase the coquetry of side-long glances, a young American fastened upon her head inadequate tulle blinders

Many feathers have stood up, some have been allowed to hang down, but so few have whirled about in both ways that the arrangement may be counted upon for novelty

As if half regretting her sponsorship of the bang, the Duchess de La Rochefoucauld, who wore a coiffure similar to this one at the reopening of the Théâtre des Champs Élysées, almost covered it with a band of pearls

the head across the right cheek. The effect was as entirely charming as it was novel.

One of the most elaborate head-dresses of the evening, sketched at the upper left on this page, was worn by the Duchess of La Rochefoucauld (formerly Mattie Mitchell), who was entertaining some friends in her loge. Her hair was dressed high with an even fringe that hung so low that it almost touched her eyebrows and was held by a filet of pearls. A festoon of large pearls fell below her chin, and rising from the right side of her head was a large tuft of paradise in a delicate shade of mauve—a color often worn by the duchess.

Another coiffure which attracted much attention was worn by one of the guests of Mrs. Henry Boynton Moore, and is shown in the sketch at the upper right of this page. The hair was piled high on the head, and a single white ostrich feather, slightly curved, but with the flues uncurled, was thrust in the front with the tip of the quill showing against her dark hair. This head-dress was most effective because of the contrast of color, and the studied carelessness with which the feather was posed.

Mrs. Bache, who, with her daughter, occupied one of the loges, wore a small, butterfly-like hair ornament with wings of purple velvet lined with silver gauze. The long antennæ were tipped with jewels. A long gold snake was coiled many times around her forearm.

NOTABILITIES FROM EVERYWHERE

Among other well-known people in the audience, I noticed our American Ambassador and Mrs. Herrick, the English Ambassador and Lady Bertie, the Italian Ambassador and Signora Tittoni, Lady Curzon, Mrs. Mackay, the Princess di Stigliano Colonna (née Mackay), and the Countess de Segonzac.

Lady Curzon, one of the prettiest blonds who ever came from Merrie England, was becomingly gowned in emerald green brocaded in silver. A bit of the brocade was drawn up over one shoulder, and the other shoulder was draped with tulle. The young Countess de Segonzac looked extremely pretty in a frock of white satin trimmed with white ostrich feather, and her emerald green mantle, which slipped back from her shoulders, made a brilliant splash of color against her gown.

FROCKS SANS GIRDLES

The most novel frock of the evening, sketched on this page, was worn by an exceedingly slender, graceful young woman, whose dark hair was drawn close to her temples and piled high on her head. At first glance the gown looked wonderfully like a dressing jacket, but a second look revealed it as a complete dress. The tunic, which was not girdled in any way, was made on the lines of a child's dress and flared out slightly in the back. The underskirt consisted of a wide flounce, the fulness of which was held at the knees by perpendicular tucks which disappeared under the tunic. The whole costume was of the softest white liberty satin without a bit of lace or tulle, and the only trimming consisted of three-quarter-inch quillings made from the selvage of the satin which edged the flounces, the sleeves, and the neck.

Many of the newest frocks are not girdled, but hang from the shoulders and fit the hips very loosely. A girdle may be suggested, but it is usually loose and is so placed that it in no way interferes with the lines of the tunic, as in the costume illustrated at the top of page 22, in which the girdle follows the line of the bottom of the basque and the tunic.

THE "REPRÉSENTATION DE RETRAITE"

The "Représentation de Retraite," given for the benefit of Monsieur Prud'hon of the Comédie Française, was one of the social and artistic events of the week. The cast was a varied one and included such well-known artists as Sarah Bernhardt, Cécile Sorel, Piérat, Kousnetzoff, Mounet-Sully, and Martinelli. The event of the evening was an act from "Aïda," sung by Mlle. Kousnetzoff and Monsieur Martinelli. Music seemed a strange innovation in the Comédie Française, but one yet more strange was introduced by M. Raoul Gunsbourg, the well-known conductor. Instead of having the orchestra placed as a sort of dividing line between the stage and the audience, Monsieur Gunsbourg concealed his orchestra behind quantities of palms and potted plants on the stage itself. The result was thoroughly charming. There was no gyrating baton to distract the eyes, and the audience appreciated the restfulness of the new departure.

Thrust through the hair with a great pretense of carelessness a single ostrich feather curled high over the head of the wearer while the quill, which rarely appears at all, gleamed undisguised and unadorned against her dark hair

A gown that at first glance catches one's attention in sheer alarm lest it be a dressing jacket; at the second, convinces that dresses have begun to be handed up from the children to their elders, and proves that with the addition of an underskirt, these childish frocks make charming gowns

MODERN VICTORIANISM

A most interesting couple promenaded in the foyer between the numbers of the long program. They might have stepped out from some family portrait gallery, so perfect was the resemblance of their costumes to the styles of bygone days. The woman, young, almost a girl, was dressed in a bewitching gown of coral taffeta and tulle. The bodice drooped off the shoulders in the old bertha fashion, and was finished with a frill of tulle shirred in the middle so the upper half stood erect against her bare shoulders and the lower half fell against the silk of the bodice. The skirt was made of alternating flounces of taffeta and tulle, and the solitary modern note of the gown was the wide, flat bow at the back of the waist, the ends of which were fastened butterfly-like to the snugly fitting back of the bodice. Her coiffure was as novel and as reminiscent of past fashion as the gown; long corkscrew curls drooped on either side of her charming face and a handful of curls was caught up high on the crown of her head, forming an authentic "water fall"! Long pendants of coral dangled from her ears and almost touched her shoulders.

Her escort was quite as picturesque in his masculine adoption of early Victorian dress. His opera hat had a wide and almost perfectly flat brim, and seemed taller than any hat of modern man. His face was clean-shaven save for his closely trimmed "sideboards," and his plaited skirt lacked only a fluted ruffle and a diamond breast pin to complete the illusion.

THE "PESAGE" AT LONGCHAMP

The *pesage* at Longchamp is now in the height of its glory with flowers everywhere; the ground, the shrubs, and the trees blend in one charming mist of color. There are many Americans in town, and on race days all automobiles are turned toward Longchamp. There, as elsewhere, the modes of the late Victorian period are decidedly the styles of the hour. For instance, the basque frock of blue taffeta shown

The Duchess de Brissac arms herself with a parasol, but the Princess d'Arenberg trusts to the protection of a broad-brimmed hat

Ornamented with amber beads is the black costume of the Countess de Castéja, formerly Miss Katherine Garrison, who, with the other fashionables on this page, was snapped at Longchamp

Miss Margaret Andrews, in Premet's latest conception of what a gown should be, at Longchamp with Miss Katharine Trowbridge

Lady Curzon, Lady Craven, and Lady Granard. While in Paris Lady Granard was the guest of her mother, Mrs. Ogden Mills

At the left of the Princess Marguerite de Broglie are Madame Marghiloman, and Monsieur Marghiloman, who is a well-known sportsman

in the sketch at the top of this page, and dozens of similar frocks which have appeared within the last few days prove the preeminence of the fashions of 1880. The frock shown in the illustration is almost a faithful copy of an 1880 dress. An odd thing about the Victorian frocks of to-day is that they are often modeled on the lines of the child's dress of 1880 and, with the addition of a narrow underskirt, are worn by adults. The costume illustrated, which appeared very recently at the Longchamp races, was made with a seamed waist or basque which extended low on the hips and was finished with a deep flounce of Chantilly lace. About the hips was a taffeta sash without a suggestion of a bow, and in spite of the seams and the sash, the whole thing hung from the shoulders and was so loose at the hips that it slid up and down with the slightest movement of the arms. The underskirt was short and very narrow. As the wearer left the races, she threw a long cape of white broadcloth about her shoulders, and her blue gown, white cape, and wide-brimmed sailor of black, glazed straw trimmed with sprays of apple blossoms, made a pretty picture indeed.

Where did it come from, this ruffled basque with loose, bowless sash? From the children of 1880? Before the question could be decided, the wearer wrapped her white broadcloth cape about her and strolled on in the unsolved mystery of picturesqueness

The Princess Murat, who walked leisurely about the paddock at Longchamp with the Prince, wore a costume such as this of black satin, which boasted panniers, overskirt, and oddly pointed sash-ends

MORE RACE-COURSE FROCKS

Another frock which hung from the shoulders and was entirely without a girdle is shown in the sketch at the lower right of the page. It was of stone gray gabardine, cut on the lines of a jumper, and, like a jumper, was evidently intended to be slipped on over the head. As it lacked the open neck of the sailor's blouse there was not sufficient room at the neck for the head to pass through, so the dress was fastened down the left arm from the neck to the wrist with closely set, self-covered buttons. A row of buttons with false buttonholes ran down the right arm. A fold of white batiste formed the cuff, and another fold of the same material was set in at the neck. A shaped tunic of gabardine was stitched to the bottom of the jumper and the whole gown swayed free from the hips, hanging in a straight line from the shoulders over the narrow underskirt. The wearer of this frock carried one of the new parasols made on Japanese lines. It was of Chinese blue taffeta bordered with black silk fringe, and the long stick was tipped with carved ivory.

Miss Margaret Andrews is back in Paris. I saw her recently, strolling about the *pesage* at Longchamp with a friend. Tall, slender, and very graceful, she wore most becomingly the popular Premet model with the semi-fitted basque which buttons down the front—much on the lines of the one illustrated on page 37 of the May first issue of Vogue. Her frock was of black satin with a long, full overskirt of very cobwebby, black Bohemian lace, and the underskirt was very narrow. Miss Andrews was gloved and shod in black suède and wore a very small black turban tilted low on the right side of her head. She wore square pendant earrings set with diamonds and suspended by one corner. Her friend wore a black satin frock under a short Chéruit cape of black

With the waist-line obsolete, the jumper rises from the low estate of sports clothes to the high one of fashion, but in its new dignity it has acquired the circumspection of a line of buttons on the sleeves

velvet, and her turban of *lie-de-vin* straw was trimmed with small wings.

Lady Granard (Beatrice Mills), Lady Craven (Cornelia Martin) and Lady Curzon, formed the interesting trio photographed at the lower left of page 21, as they sat on a bench in the reserved tribune. Lady Curzon wore black velvet and white fox, Lady Craven's costume was of black satin, and Lady Granard's of blue serge. Lady Granard has been staying with her mother, Mrs. Ogden Mills, in the beautiful old rue de Varenne hotel recently purchased by Mr. Mills. In the eighteenth century, this hotel belonged to the Prince de Broglie, but during the past century it has changed hands several times, and at the time when Mr. Mills purchased it, it was the property of a Russian prince. The gardens are noted as being among the finest of Paris.

SATIN RIVALS TAFFETA

The Duchess of Roxburghe came over to Paris a short time ago and appeared at the races. I also saw the Baroness Henri de Rothschild at the races recently. She wore a smart costume of white cloth. Princess Murat, who was walking about the paddock with the Prince, wore the costume of black satin shown in the illustration at the lower left of page 22. The skirt showed a slight pannier effect on each hip and the short overskirt was bordered by a circular flounce of satin. Her black straw hat was wreathed with blue ostrich.

Although black taffeta has, to a great extent, replaced black satin, many of the frocks seen in the reserved tribune were of black satin. Black satin was worn by the Duchess de Brissac and a very pretty picture she made silhouetted against a mound of purple and gold pansies. The Princess d'Arenberg wore blue serge combined with striped serge and soft, black satin.

AUTEUIL FROCKS

Two frocks which made their début at the Auteuil races during the visit of the British sovereigns are sketched on this page. The one at the right was of ivory white faille and the buttons were ivory colored. The frock was tucked in graduated, crosswise tucks. A ruche of navy blue tulle finished the sleeves at the hand, and an elaborate ruche of tulle, carefully wired to stand high in the back, finished the V-shaped neck. The hat was of chestnut colored, glazed straw, trimmed with *tête de nègre* ostrich.

Having flashed upon the observer emerald buttons on a blue basque and a gay skirt of ruffled, plaid taffeta, the contradictory woman of 1914 turns her back and one would swear she was demurely clad in an all-blue redingote

Though still worn with a most becoming air of "Is it becoming to me?" the basque model —tucked cap-a-pie—now boldly appears, not in the self-effacing blues and blacks it affected in the early spring, but in conspicuous white

Navy blue taffeta was combined with plaid taffeta in the very original frock shown at the left of the one just described. It had a redingote back and a basque front. The front was shirred crosswise from the underarm seam to the middle front, and was so loose that with every motion it took new crosswise folds. The heavy emerald green buttons weighted the folds, and although the wearer was corseted, the effect was decidedly uncorseted. The silhouette curved in slightly at the waist and out again below the waist-line. The front of the skirt was of plaid silk ruffles edged with the plain, navy blue silk.

A charming Lanvin model which I have seen several times within the week, once at the races, is shown second on page 24. It is of dark blue chiffon with an underskirt of taffeta. The long full tunic has a three-inch hem which is stiffened by many rows of cordings placed inside of the hem, and the corsage is very simple, with a shawl collar of white chiffon. The most striking thing about the frock was the sash which hung from a wreath of dull pink roses that began on the left side of the front and crossed the left hip. Similar roses were placed under the brim of the Lanvin hat of dark blue, tubular straw.

THE TRIMMING OF JET IN ITS GLORY

At the left of the costume just described is shown a very smart tailored dress of stone gray gabardine with both corsage and girdle buttoned down the left side of the back. The tunic was plaited in deep plaits which turned toward the hip.

Jet fringes are the latest novelty in trimmings. Two years ago Callot introduced the first jet trimmings in the form of set ornaments. Since then we have had jet in every form of shoe-buckles, hair ornaments, cabochons for hats, earrings, chains, and fringe. Even entire jet gowns are now being worn in broad day light, but the new jet used in these dresses and in the smart fringe trimmings is not of the old, flat-bead variety. The new beads are tubular and slightly oblong. Several very handsome gowns with elaborate jet trimmings were seen at the races on a recent Sunday. One of black taffeta had a long full tunic of black tulle edged with two rows of jet fringe. One of the most admired of recent costumes is sketched at the right of page 24. The foundation was of rich black satin, and the lozenges of brilliant jet, with the flat bands of the same glittering trimming, formed a splendid ensemble.

FASHIONABLES AT THE RITZ

It requires nothing short of clairvoyance to enable one to recognize one's best friend when after several seasons of the *coiffure casque* she suddenly confronts one with both ears uncovered and her hair drawn tightly back from her temples. It is surprising how a change in the

Deprived of every puff and every frill, granted but six plaits and a scant two dozen buttons, a gown with the help of a sympathetic hat and coiffure may still be among the smartest, even at an Auteuil race day

Time was when one prophesied the demolition of the tight underskirt by the lengthening of the tunic, but contrariwise, bent on its own destruction, the underskirt now creeps up under the tunic

way of dressing the hair changes the whole expression. Some days ago I caught a glimpse of the Countess Guy de Lasteyries as I was leaving the Ritz, and it was fully ten seconds before I knew her. I remember her in Newport, as, dressed in a severely plain, tailored suit, her face with its bright eyes and brilliant color framed by a wide-brimmed sailor, and the masses of her dark hair drawn low over her ears, she drove her prancing horses up Bellevue Avenue. At the Ritz she wore a small hat that was almost brimless and her hair was drawn tightly back from her temples to show her ears. Her frock of blue taffeta shot with black was cut in every detail to follow the lines of smartness laid down by the mode of the moment. It acknowledged the dictates of fashion especially in the skirt, which, to controvert the prophecy that tunics would grow longer and longer until they entirely obliterated the tight underskirt, had an underskirt so short it suggested that there would be no need for the tunic to encroach farther as it was bent upon creeping up under the tunic until it disappeared on its own account.

SPONSORS OF THE SHORT SKIRT

Another well-known American who sponsors the short skirt is Mrs. Philip Lydig. As she stepped from her car and disappeared in an inviting doorway in the Place Vendôme recently, I noticed that her skirt of black gabardine was not the fraction of an inch longer than is prescribed by the French couturiers. Her tunic, which was bound with narrow black braid, was a few inches shorter than her underskirt in front; but in the back, where it hung from the waist in a ten-inch box-plait, it fell below the underskirt in a deep scallop. Her short, kimono coat, also bound with braid, was very loose, and above the wide, flat, 1830 collar rose the high, tight collar of her blouse, topped by a plaiting or ruche of batiste.

I saw the Countess Tyszkiewicz, who has been back in Paris for the spring season, at tea in the Ritz garden one afternoon not long ago. She wore a black chiffon frock which hung in long, clinging folds and swayed with the slightest breeze. I noticed among the other details of her costume, which were admirably developed, that she wore a band of black velvet at her throat, which held a small diamond ornament and was bordered on the lower edge with a necklace of small diamonds in a way that was extremely effective. A slender necklace of diamonds, which fell almost to her waist-line, half hidden in the chiffon folds of her corsage, added a second note of brilliance to her costume.

E. G.

Having appeared in the more or less subservient capacity of shoe-buckles and hair ornaments for the two years since Callot requisitioned its services, jet bursts suddenly forth into the splendor of whole race-course costumes

That there could be a new development of the tunic seems incredible, yet here a taffeta tunic that is not a tunic at all in front but a scarf-like drapery caught to the tight taffeta underskirt at the ankles, is drawn up higher and wider until at the back it is puffed after a fashion purloined from the pannier. The taffeta is midnight blue; and blue chiffon beaded in bright red, blue, and yellow veils the underskirt in front from the waist-line to the place where the taffeta tunic begins, while net beaded to match the overskirt is used in the bodice. A smart cape of black moire lined with white silk and a black hat of Milan straw puffed with malines and softened by curling flues of black paradise accompany the gown

A gown which cleverly simulates "moyen âge" lines without sacrificing the modern prerogative of separate waist and skirt, is made of brown taffeta and canary colored chiffon beaded and embroidered in orange and blue; down the front runs a row of ball buttons covered with taffeta, which adds a great deal to the illusion that the gown is in a one-piece model. The underskirt is cut in square tabs at the hem. The coat to accompany this costume is of brown taffeta and is made in a Russian effect in the front, and with a full, rippled back. The hat is in keeping with the style of the gown and is of green Milan straw trimmed like a huzzar's helmet with a single, drooping plume. Models from Simcox

Not satisfied with combining two materials in a gown, fashion must use two laces to trim it. White and black taffeta are the basic fabrics, and the tunic which veils and softens the abrupt transition from white to black in the underdress, is made of delicate Malines lace with a band of heavier point de Venise interposed, and a bow of blue ribbon to emphasize the second puff at the back. Black net over white net is used to fashion the bodice, which is trimmed with the point de Venise lace and is hung at the shoulders with strands of jet that drop down beneath the arm to the elbow

THREE GOWNS THAT ATTEST THE FACT THAT FASHION HAS OUTGROWN BY TWO FULL SEASONS ALL IDEAS OF SIMPLICITY IN DRESS

ENOUGH *of* WARDROBE *without* OVERMUCH *of* LUGGAGE

By Dint of Forethought May the Traveler in Europe Go Well Clad, Yet Curtail the Time Required for Pursuit of Luggage More Elusive than a Sunbeam

Clad in a practical tailored suit, and armed with a victoria containing toilet requisites, a woman may brave even a long and dusty railroad journey, unafraid

SUCCESS in the attempt to travel with the minimum of baggage and yet have what is needed at the time when it is needed, is either the result of careful forethought and knowledge of the requirements of the journey or a happy accident of rare occurrence.

As accidents, especially happy ones, can not be depended upon to occur, it is well to plan, at least, to travel without them. There are journeys and journeys, of course, but as all the world goes to Europe at some time or other, perhaps the greatest interest is in what should be taken for an ocean crossing and general travel in Europe.

SMARTNESS, THE TRAVELER'S ASSURANCE

There was a time when people wore their last season's clothes for traveling, but the smart world to-day travels smartly. London offers a continuation of the season here, and at the Ritz in Paris, or even at quieter hotels, gay friends are constantly met and gay festivities go on. So it is throughout Europe, summer or winter; therefore, though plain clothes are worn as befits traveling, they must be well made and in accordance with the mode. Some women, and not altogether frivolous women either, on their arrival in Paris, remain in a hotel until a milliner of the rue de la Paix sends up the hats of the moment; then, and not till then, do they appear. However, such extreme attention to the mode is not required of the average traveler, who, though she may make some few purchases in Europe, prefers to start out well equipped and spend little time in shopping.

It is well to pack one's equipment in as few pieces of luggage as possible, as trunks and boxes are more elusive than sunbeams, once they are landed in Europe, and as the amount that baggage can cost would startle even a millionaire. With care in planning and packing, however, an ample wardrobe may find place in as few as four pieces of luggage—a steamer trunk, a wardrobe trunk for dresses, a small trunk for linen and shoes, and a hat-box. Even so, some travelers leave the steamer trunk at the point of landing, or send it ahead to the port at which they will embark for the return trip. This should be done whenever feasible.

A garment which combines the merits of coat, cape, and scarf, offers both smart novelty and real protection to the traveler. Coats on this page and cape on page 27 from Stein and Blaine

By adding several inches to its hem, the English top-coat becomes a feminine garment, ideal for wear with a bowler transformed by a pull, a twist, and a bow

If the journey is to be one of long stops in cities where many smart clothes will be needed, and of short journeys through the country by motor, where simple attire is worn, the wardrobe trunk and hat-box may be sent ahead from one city to another, and the small trunk which carries the every-day essentials of journeying may be carried on the motor. In this case, a sturdy, small trunk, fitted for a motor, should be chosen. Small English trunks of leather are especially desirable and are easily handled. The Englishman, having roamed the world long and widely, has acquired some ideas about luggage which are worthy of adaptation, and trunks bought in London are the last word in travel comfort.

SMALL PIECES OF LUGGAGE

In addition to the trunks suggested a woman, of course, takes a fitted bag and may herself carry a victoria, in which her jewel case may be put. The victoria shown at the lower left on the opposite page comes in a seal or elephant skin case, with or without a mackintosh

A long, cape-like coat of black charmeuse lined with flesh pink charmeuse may cover any one of a multitude of frocks and add to the effectiveness of each

A black satin gown with blue serge tunic, blue chiffon sleeves, and white vest, serves both for formal afternoon wear and as an informal dinner gown. The coat which completes the costume matches the tunic in material, surpasses it in width of flare, and is collared with black satin. This costume and the suit on the opposite page are from Bergdorf and Goodman Company

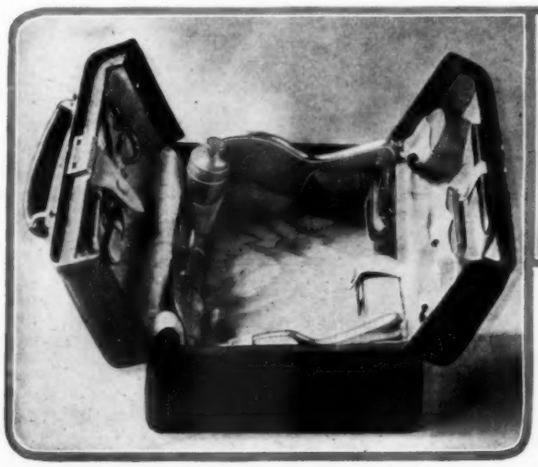
cover, and is furnished with enamel and silver fittings. If a suitcase seems desirable the one photographed at the lower right of this page may well be chosen. This bag may be had with either ivory, silver, or silver gold-plated fittings. The jewel case shown in the middle at the bottom of the page is of seal, lined with moire, and is furnished with a lock and key.

The essentials for steamer wear are four or five blouses, a pretty coat-sweater with a hat to match it in color, some gowns for evening wear, four or five sets of lingerie, a kimono or dressing-gown of dark silk, and a good supply of shoes and slippers. A single steamer rug is usually carried in a shawl strap, but if there are a number of rugs they may be put into one of the long tube-like bags of canvas which are to be had for this purpose.

Hardly is the steamer out of sight of Sandy Hook before the smart hat and suit—"the shore clothes"—are put away in band-box and hanging bag and are replaced by a tailored serge dress or suit, or a well-cut separate skirt and blouse, worn with a smart top-coat and a hat which is proof against dampness and wind and is suited to the steamer chair. The tiny hats of this season are admirable for shipboard wear. The skirt which is worn on shipboard should be wide enough to give ease in walking, as good constitutionals keep the voyager fit.

Blouses of handkerchief linen, in white or in any of the attractive colors in which they are to be had at present, may be worn with the separate skirt under a coat such as that of greenish-tan covert cloth sketched at the upper right of the opposite page. This coat has the full back, which marks it as of this season, and

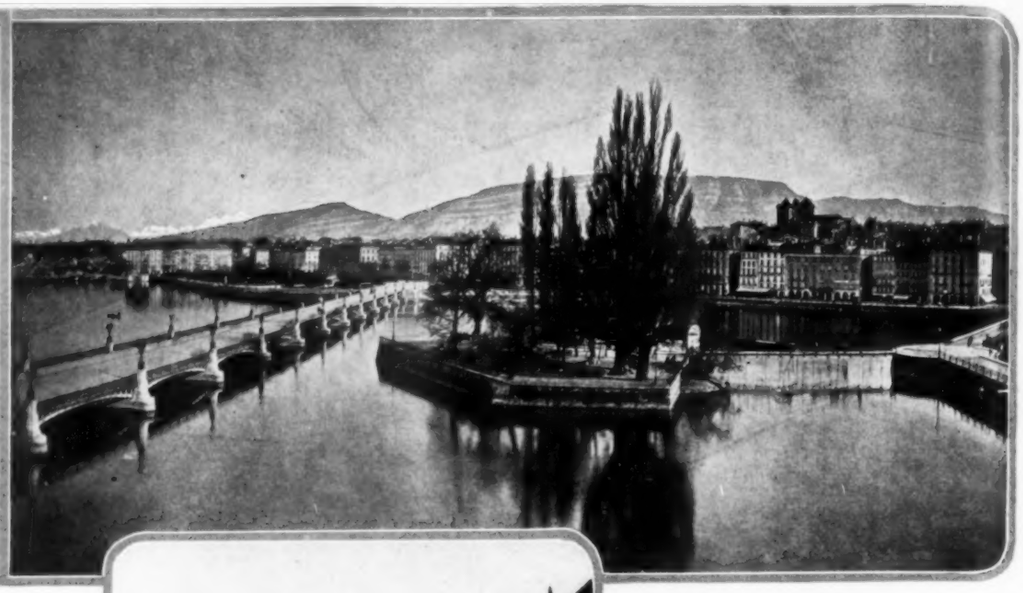
(*Continued on page* 88)



A fitted victoria affording place for the jewel case is a necessary adjunct of the smart outfit

The woman who would run no risk of losing her jewels, locks them securely in their case and locks the case within the victoria which she herself carries. Fitted cases from Gorham Company

To keep pace with its rival, the victoria, the fitted suitcase adopts a drop-front compartment



There are moods in every man which the soft beauty of Italy alone will satisfy—or the gaiety of Paris—or the mystery of the orient—but when it is just refreshment for ordinary living that I need—a "change"—I turn nowhere with such certainty of satisfaction as to Switzerland. It is the country which commits me to nothing. For my amusements I may choose lake or mountain, for my climate, summer or winter; and I may enter my inn through a door marked in French or German

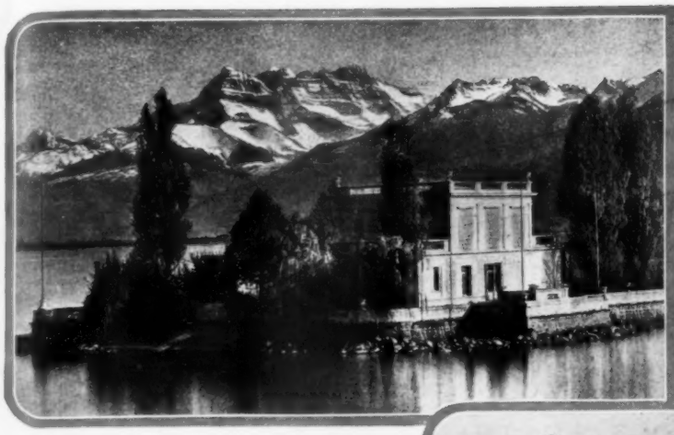
TO SWITZERLAND, THE COUNTRY OF ENDURING VARIETY, ALL THE WORLD GOES FOR REFRESHMENT

Now and then, when I have gone to Switzerland, I have taken train straight to Geneva, the city with lake for foreground and mountain for background. It is a second Paris, as gay and as sparkling, with white bridges spanning the blue lake to little isles like this "Ile Rousseau"; yet it is a Paris that does not, like the original, whirl one away into its life, but leaves one free to live one's own—for in Geneva one is conscious how small a part of the earth are cities and civilization

But oftener I make my way slowly to get the spice of contrast in the languages and customs of the three races that live in peace and unity in this land. Like a symbol of Germany stands the Ogre Fountain in Bern. Bern has been building fountains since 1394, and, true to German custom, has used them to commemorate old folk tales. Many a child still trembles before this "Kinderfresser," who fills his pockets with bad children and eats them up

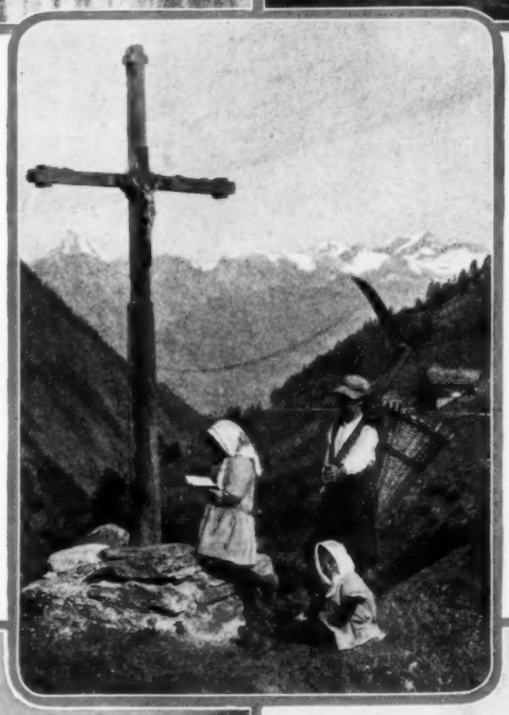
But it is the market scenes in this busy German Bern that give me clearest insight into the lives of the people. To Parliament Square come the country men and their wives and their children from the fertile valleys round about, laden with flowers and vegetables, and with cheeses—for it is a cattle country. The low carts are dragged in with the help of dogs during the night, and gay parasols are spread above them in the square, while the dogs rest in the shade between the wheels. Dogs are now fewer than they used to be; in many places the law forbids their use. There is less color in a Bern market scene than in one farther south, for the men's costumes are drab color and the women's little brighter; they reflect the fact that the Bernese are placid, industrious people; even the children help with the family affairs, and the women work in the fields with their babies beside them

One of the pleasant things to see in wandering in Switzerland is the prosperity of the people. The families are large, for in these primitive places there is work enough for many, yet there is leisure for the stranger who comes with his camera or for a stein of beer such as the man on the bench is enjoying, perhaps to bear out the coat of arms over the doorway. Work and play are always closely combined in this land, and I have seen the children stop on their way to do an errand and begin some game and men and young girls along the street come to join in it. After perhaps five minutes, all start off again about their affairs. Always in Switzerland the roofs are broad and sloping, and beneath them is stored the hay for the animals which are kept in stables that are practically a part of the house, so closely are they connected with it by passageways used often as not as the simple dairy



To multiply the variety of my impressions and my delight, I sometimes go to the end of Lake Leman farthest from Geneva and enjoy the beauty of Italian villas. Opposite Clarens, that old town the quaintness of which persists through the visitations of tourists, on the "Ile des Mouettes," is this villa which Chartran, the French artist, once owned. Its isolation, the magic beauty of the world about it, the solemnity of the drooping willows and stern poplars that surround it, make the house seem an enchanted one

If in the midst of my enjoyment of foreign views and ways of life, I suddenly desire to be among the people and customs with which I am familiar, I go to some such gathering place as Montana in the Valais. Five thousand feet it is above the sea, and in the Rhone valley. It is a region flooded with sunshine, where rain almost never comes to disappoint the sportsman. On the plateau are ideal golf links, and those of us who do not play the game, at least may join in the golf tea that is served there daily



Even in this country where the interests are so many, each traveler has his own particular place which more than all the rest means Switzerland to him. For me this place is Thun. The town typifies to me the spirit of thrift, of industrial courage, and prosperity, and late in the day I delight to go out upon the lake of Thun, and look back at the city with the towers of its old castle rising against the Bernese Oberland that lies beyond. The lake is the source of the river Aar, which later on flows about Bern, and Thun is the capital of all this fertile Oberland country. One of the entertaining times to visit the town is in August, when the country people bring in their farm produce for the annual market

Switzerland is the country of Calvin, and yet in the mountains these crosses are not uncommon. Children are taught to stop at them for a moment's worship and to go quietly, for usually they are placed where avalanches threaten. When I can I leave Switzerland by the St. Gothard railway. It is in part the marvelous engineering feat which interests me, but most of all it is the physical sense of the fearful difficulty of the land, of the barriers which men have overcome in bringing civilization here. No climbing of peaks gives me the intimate feeling of the country that comes to me as I go in and out through these spiral tunnels with views of varying altitude across the mountains and valleys

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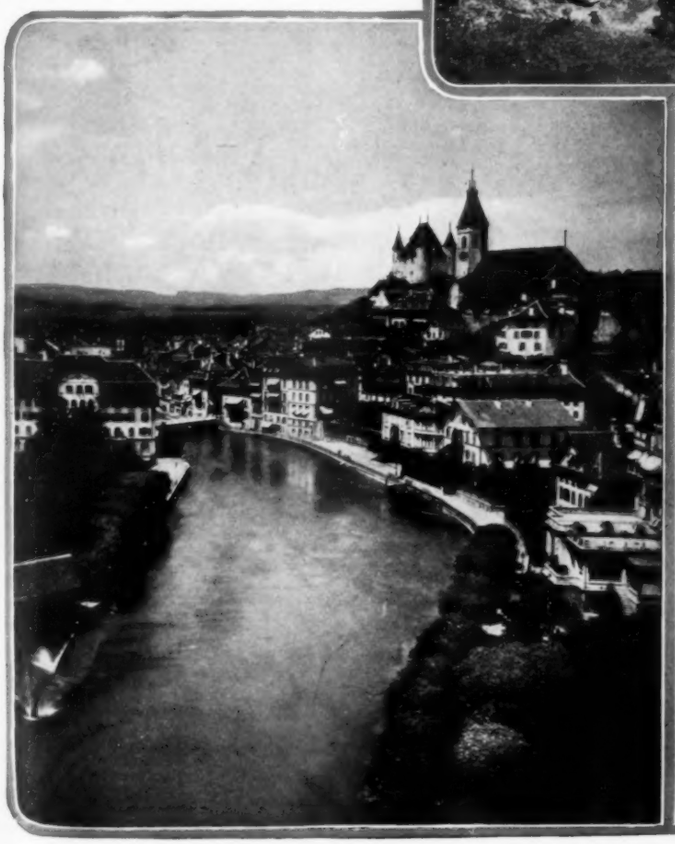

MADE-TO-ORDER WEATHER AND SOCIETY IN A SUNNY MOOD TO MATCH IT AT THE ROCKAWAY HUNT CLUB MEET

Auteuil itself has scarcely witnessed a costume more smartly Parisian than that worn at Hewlett by Miss Julia Robbins, who was accompanied by Miss Marian Kennedy

Mrs. Harry Brooks Sargeant retained the furs of winter-time, yet wore the white waistcoat with which Paris heralded the spring

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Mrs. Arthur Scott Burden and Mrs. Arthur Iselin, whose long apprenticeship to sports fitted them to enjoy the fine sport and fine weather with the zest of connoisseurs

Two members of the youngest set, Master Ernest Iselin and little Miss Jane Iselin, with their father and mother, Mr. and Mrs. Ernest Iselin; Mrs. Arthur Iselin is at the left of Mr. Iselin

A merry quartet: Mr. George Wagstaff and his fiancée, Miss Mary Cumnock, and Mr. Frederick T. Frelinghuysen, and his fiancée, Miss Mai Watson, who is to be one of Miss Cumnock's bridesmaids

Mrs. Devereux Milburn and Mr. Arthur Iselin. With a sports skirt, Mrs. Milburn wore one of the silk sweaters of Hot Spring's fame

Mrs. H. C. Phipps, of Pittsburgh and New York

Mr. Harry Payne Whitney, the host of the occasion, greeting Miss Martha Bacon, who on the fourth of June became Mrs. George Whitney

RACING FOR RACING'S SAKE ON THE COURSE AT MR. HARRY PAYNE WHITNEY'S ESTATE AT WESTBURY, L. I., FOUND DEVOTEES A-PLENTY AMONG URBAN AND SUBURBAN SOCIETY

Photograph by Edwin Levick, N. Y.

Mrs. Arthur Scott Burden trotted her superb mount here and there for vantage points from which to view the races

Mr. Alfonso de Navarro, Mrs. William K. Vanderbilt, Jr., her daughter, Miss Muriel Vanderbilt, Mr. Ashbel Barney, Mrs. David Dows, and Mr. Bronson Winthrop

Mr. J. E. Aldred, and Mrs. Aldred, one of the beautifully gowned women who added to the brilliance of the occasion

Four photographs copyrighted by Underwood & Underwood and The International News Service

Photograph by Paul Thompson

NOTHING UNDER THE SUMMER SUN IS COOLER THAN COTTON FROCKS WITH CRISP RUFFLES AND THE COOL CONTRASTS OF SASHES WHICH ARE WHITE WHEN THE GOWN IS NOT WHITE, AND ARE NOT WHITE WHEN THE GOWN IS

Cut on the simplest of lines, this frock of striped handkerchief linen achieves its variation from the usual in such telling details as the extreme width of cuff, the extreme narrowness of collar, and the extremely low sash with piped edges

The mode, they say, has looked back on the middle ages and borrowed from them such tricks as that of making sleeves of a different color from the gown, as in this frock of yellow voile, which has sleeves and broad sash of white voile

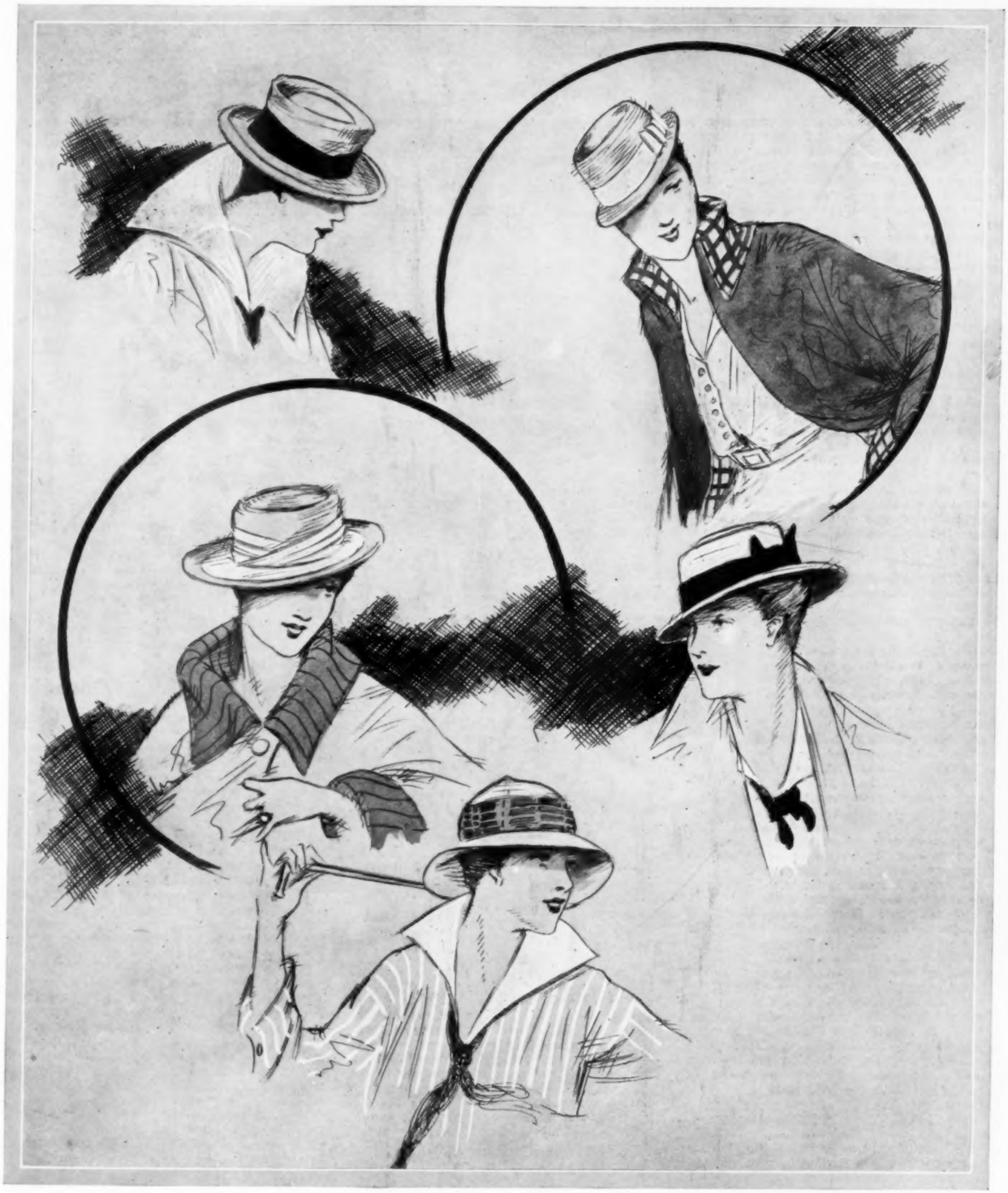
Once more à la mode is that delightful garment of summer days, the cool, beruffled organdy frock; it comes back not only rejoicing in the freshness of its old-time ruffles, but gaily sashed as well

IT IS interesting to see, in the newer dresses, the revival of the old-fashioned fabrics, such as organdy and handkerchief linen, which has come about with the readoption of the bouffant styles. It is not only the flounced skirts of organdy that remind one of the demureness of the lady of early Victorian days; those dresses which have the neck cut in the deep curve of that period, which gives the impression that the gown is ready to drop off the shoulders, are no less reminiscent of the past.

There are cotton frocks and smart cotton frocks; the former type outnumbers the latter ten to one, and there is a world of difference between the two. Many cotton frocks of the latter type, both smart and reasonable in price, are shown by Ruszits, a fur house which has recently established a gown and millinery department under the management of Margaret Smith. In their organdy dress sketched at the bottom of the page the waist is in surplice fashion, with tiny puffed sleeves and a deep shawl collar. The ruffles of the skirt, which is comfortably short for dancing, stand out with a crisp flare.

The dress at the upper right corner of the page, a hand-made, French gown, is of yellow voile and hints of the *moyen âge* in its straight lines and low, broad belt, which is white to match the sleeves. The plaited tunics are of yellow voile, and though quite full, they do not flare enough to disturb the straight lines of the silhouette.

At the upper left corner of the page is shown a particularly delightful, hand-made, French frock of blue and white striped, handkerchief linen. The kimono waist is cut with revers with piped edges and is trimmed with a small collar and deep cuffs of hand-embroidered batiste. The long, plaited tunic is belted low with a broad sash of white handkerchief linen piped on the edges, and the underskirt is trimmed with two narrow bands of white linen.



Dented at the crown, rolled at the edge of the brim, and banded with narrow, black moire ribbon is a hat of soft novelty straw which sets lightly but surely on the head of the sportswoman

To shade the eyes from the glare of the sun or sea comes a trimly tailored hat of natural colored split straw with a telescope crown and an upper brim facing and crown band of white corded silk

Hatted like a happy urchin is the wearer of this saucer-brimmed model of white split straw which is trimmed with corded ribbon in soft yellow and blue tones. Models from A. D. Burgesser and Co.

This hat of Copenhagen blue straw with a brim as narrow as a brim may be and a tall crown encircled with a gray band will hold its own in a stiff breeze whether on shipboard or on motor

Though Paris raise the sailor hat to the nth degree of smartness, it is none too snobbish to serve in a practical capacity. This one is of white straw woven Panama-wise, and is faced with green straw

GREAT IS THE GALLANTRY OF MAN, WHO NOT ONLY DOFFS HIS HAT TO WOMAN BUT PRESENTS IT TO HER FOR COUNTRY WEAR

AS SEEN *by* HIM

Wishing the Spring Season Godspeed and Welcoming the Summer Solstice—Will the Dance Succumb to the Thermometer, Merely Persist in Spite of It, or Arrest Its Course in Some Such Mysterious Way as Joshua Did the Activities of the Sun?

IF I DID not dislike platitudes, even in quotation marks, I might be tempted to exclaim, "The Season is dead! Long live the Season!" The town season came to an end rather abruptly at the close of a dreary, cold April, and the spring country season, which, notwithstanding its brilliant promise of polo, was short and less gay than usual, is just in the process of making way for the summer season.

There were several depressing conditions which kept the polo season from living up to the reputation for gaiety which it has established during latter years. The burning of Veraton was a great loss to the Piping Rock community, and the fact that Mrs. Harry Payne Whitney was in mourning for her mother, Mrs. John Hay, deprived Long Island of one of its most charming hostesses.

An early spell of unusually warm weather, moreover, increased the number of those who hastened away from New York soon after Easter week to seek foreign lands or their summer homes. The season, however, in spite of these rather unpropitious circumstances, was in great measure redeemed from dulness by an exceptionally large number of important May weddings, and by the half dozen or so race meets which were invariably accompanied by many dinners and dances.

WITH MALICE AFORETHOUGHT

Earlier in the year, when there were a great many entertainments, balls, dinners, and *thés dansants* in order, I took up the Sunday papers, perhaps with malice aforethought, and conscientiously scanned the "society" news. The majority of the articles appeared to have been written merely for the sake of mentioning the names of prominent people, and as for the affairs described, I noticed that the accounts of those at which I had myself been present were far from accurate. For whose benefit such accounts are written is a matter for wonderment to me. They are manifestly not written for the delectation of the people who attended the functions. Also, the columns of the papers that are content with the mere mention of name after name of social importance with the addition of the most pitifully inadequate bits of information are equally inexplicable. Perhaps this is our American way of pampering an innate aristocracy that we outwardly deny; the rolling on the newspaper tongue, to speak editorially, of well-known names establishes a certain caste.

DANCING VERSUS THE THERMOMETER

Will dancing be as popular during the summer as it has been during the past winter, or will not dancing be as popular during the summer as it has been during the past winter? is a question which is in the public mind at present. Indeed, it is kept in the forefront of matters important by the exertions of the dancing teachers themselves, to whom it is even more important than to the most enthusiastic of the dancers. There has been a mild sort of revolution in the society of Paris, I understand, in regard to the tango and its successor, the maxixe. It will be remembered, of course, that the Parisians do not always approve of the American manner of dancing, yet our dancing teachers, having taught everybody in the United States the North American version of the South American dances, have rushed over to Europe in search of more worlds to teach, and, therefore, the revolution.

The profession of dancing teacher, which has become such a remunerative one during the last year or so, reminds me of the similar one of bridge teacher which sprang into full fledged existence several years ago. Like the bridge teachers of that time, who, when the cities no longer afforded a field for their profession, sought out the small towns here, there, and yonder and taught everybody in them—nay, we except no one—how to gamble on bridge, the dancing teachers have begun to tread the light fantastic toe on the boards of the theatres scattered abroad over the land, and to teach the village beaus and belles how to trip likewise, or as near likewise as possible.

SUBURBAN ARCHITECTURE

A great deal of discussion has been going on since time immemorial in regard to the height and character of the buildings which may be erected in the city, but, for the most part, we have allowed the outlying colonies to construct practically any sort of building. This has resulted in such a hodgepodge of architecture that we are at last awaking to the fact that we shall have to employ a host of supervising architects to weed out the mushroom crop of suburban houses if the countryside is ever to present an appearance of architectural law and order.

The new, stucco, Colonial affairs which have sprung up on the hills and in the valleys and by the sea are fearful to behold. However, we may congratulate ourselves that the days of the Italian villas,—remains of which still stand in every village,—the succeeding barrack-like structures with mansard roofs, and the Queen Anne affairs of a dozen years ago have passed, for this generation at least; and however much I dislike the stucco "spotless town" effects with their tablecloth-size formal gardens, I vastly prefer them to the modern "tower" houses that were built as near the road as possible to challenge every passer-by with their incongruity.

COUNTRY WEDDINGS OF THE SPRING

To-day a country wedding is not an extremely formal affair, no matter how elaborate the decorations or how notable the event. One of the largest country weddings of this year showed several more or less informal innovations. There was not only a dance under a marquee on the lawn near the house, but there was a cabaret performance as well. The appearance at the Grace-Ladew wedding of the members of the hunt, dressed in the pink of the hunting field, was a pretty complement and added to the effect of a countryside ceremony. This was not a novelty, however, for it is a bit of social history that, when Miss Emily Stevens married Mr. Adolph Ladenburg, the members of the Meadow Brook hunt went to the church in their hunting togs and afterwards serenaded the bride and bridegroom. In addition to the usual instruments which are operated by a serenading party, they took with them the pack of hounds which the bride had followed for some years.

Even if the original plans of the Astor-Huntington wedding had been followed, the affair would doubtless have been emphasized by simplicity. Of course, if Mr. Vincent Astor had not been a temporary invalid at the time there might have been three hundred guests instead of about sixty, but I am sure that there would have been little difference in the general arrangements for their reception.

The decorations at this wedding were not elaborate; there were many yellow flowers, daffodils, I believe they were, and forsythia. Apple-blossoms and other bright blooms of spring were everywhere. The library, in which the ceremony was performed, was a bower of red ramblers, and the bridesmaids, who were quite young girls, not yet out, were dressed in corn colored and blue frocks and carried old-fashioned nosegays of small flowers with lace around them.

The wedding breakfast that followed was served on the veranda and was very simple. It is worthy of note that among those who witnessed the ceremony were the different head employees of the Astor and Huntington country estates—a gracious precedent.

BEAU BRUMMELS *of the* BRUSH

A Dozen of the Gilded Youth of Paris, Taking Their Brushes in Hand, Dub Themselves Knights of the Bracelet, and Proceed to Paint to the World the Admirable Futility of Art

There must be some guesswork in doing one's own profile, yet Marty has caught the "Little Billie" in himself

ART has done many strange things in Paris, but at the present moment it is indulging in a fantasy stranger than usual. The Salons, of world-wide interest for so many generations, have ceased to please, and the *vernissage*, once crowded to suffocation, is no longer fashionable, for painters and sculptors have turned their talents into the new channels of decoration and the mysterious art of personal adornment.

It is not so very long ago that for an artist, one who had made a serious study of the very foundations of art, to have stooped to dabble in a thing so materialistic as the fashions, or to have mixed the colors of his palette for a scheme of interior decoration, would have been considered a profanation of his talent. But today, not so! Art has come down from its heights and decided to carry off with it the fascinating damsel Fashion to join in its gay revels and even play for it the Muse.

EIGHT CHIEFS AND THEIR UNDERSTUDIES

This latest happy vagary by which artists prove their power to raise all things to their own level is due to a single group of young men, Beau Brummels of art. This group of artists is worthy of study collectively and individually. There are eight chiefs with as many understudies, and the names of some of them, at least, are familiar to America. There is Bernard Boutet de Monvel, and his cousin,

Odd, isn't it, that Marty, who sketched this decoration for a Paquin hat-box, should have learned his art from Cormon, who painted the solemn "Cain and His Tribe in the Wilderness"?

Pierre Brissaud; there are Georges Lepape, George Barbier, and Jean Besnard; A. E. Marty, Charles Martin, and Paul Iribe; and there is Lucien Vogel, the impresario, so to speak, of the group, the one who has caused the airy fancies of the others to materialize for the benefit of the public.

These well-known names, together with a number of those of lesser lights, carry a weight equal to a whole army of Latin Quarter students. They are young men of family who have chosen art as their mode of elegance; they are all Beaux Arts men, and for the most part they have carried on their studies together, and in the same classes. They *tutoient* one another, and they have quarreled enough in their *jeunesse dorée* to make them fast friends in later life.

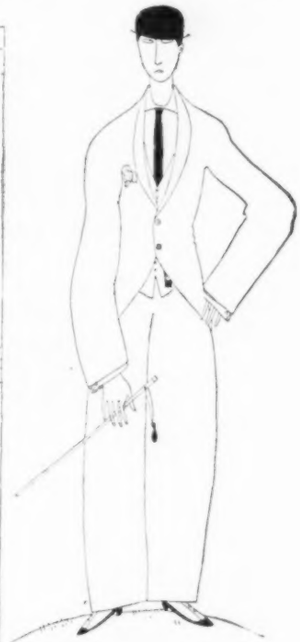
Their professor was Cormon, whose immense canvas of "Cain and His Tribe in the Wilderness" occupies a prominent place in the Luxembourg gallery. Strange that these modern exponents of elegance and refinement should have received their first impressions of art from one whose reputation rests on his portrayal of primeval man wearing but skins to cover his nakedness!

Each member of this group of Beau Brummels has been accustomed in his work to the frank criticism of the others, and the privilege of saying exactly what they please is one they all enjoy to the fullest. It is not astonishing, with the same school and the same professors, that the work of these men is somewhat similar, though since they emerged from their artistic swaddling clothes, and their Beaux Arts days were over—they are not long over, however, for thirty summers is about the age limit among these men—they have all gone their own way in art. It is rather, in fact, the certain dandyism of dress and manner which is a constant characteristic of the group that makes of them a "school." Their hat brims are a wee bit broader than the modish ones of the day, and the hats are worn with a slight tilt, very slight, but enough to give the impression of fastidiousness. Their coats are pinched in a little—just a little—at the waist, their ties are spotless, and their boots immaculate; a bracelet slipping down over a wrist at an unexpected moment betrays a love of luxury. The bracelet slipping down at an unexpected moment might almost be, indeed, the insignia of the group.

BEAU BRUMMEL SETS TO WORK

The great difference between these Beau Brummels and their ancient namesake is that while they are thoroughly imbued with the same love of elegance and luxury, they are also hard and vigorous workers. To be sure, they are young men for the most part with very comfortable incomes; but to be elegant in Paris, to belong to the Greyhound Club, to frequent the polo tournaments, and, most of all, to retain

The artist brings the native tango, booted, spurred, and with hip armament, into play in a Parisian restaurant and opens whatever mouths the ladies there have in delicious horror



It was, perhaps, on blue Monday that Martin drew this of himself and signed it "his own best friend"

'Twere painting the lily to add mere words to the scene which put the vocabulary of Brissaud to the blush and reduced his caption to "Silence"

Editor Vogel demands from one of his insouciant staff a fashion drawing for his paper, and gets for his pains this begging burlesque of himself

Naturally enough a Beau Brummel knows better than another man that the back of a woman's gown is by far the most important part of it

one's box at the smart theatres and to give dainty suppers afterward, requires a more than comfortable income.

Boutet de Monvel has among the works to his credit some fine portraits of his friends and of himself; one of Prince Radziwill and one of his brother, Roger Boutet de Monvel, are particularly good. His brother Roger, by the way, who holds an important post in the Musée Carnavalet, has written a book on Beau Brummel and George IV, which is illustrated by his brother Bernard. Georges Lepape and Martin, have done, besides portraits, several very remarkable albums.

However, this high art did not help very materially to fill the coffers of art, and for a time things seemed to be going very Beau Brummelwise with mundane affairs. And then, at a happy moment, Vogel was discovered to possess a practical head—the only practical one of the group, in fact. Vogel it was who rose to necessity and became the architect of the fortunes and the fame of the Beau Brummels. He devised with admirable boldness a scheme whereby the work of the others of the group might not only come before the public, but whereby they might each duly profit in the necessary terms of gold.

The scheme consisted in the founding of the little magazine "Bon Ton," to be sold by subscription only. Once M. Vogel had the consent of the artists to put themselves into print, the difficulties were but begun. When he proposed the next step, the records say, he promptly vanished until the storm had abated, for the second thing he demanded was that each one in turn should "do" a dress design, should, in a word, copy a model from one of the couturiers.

Even when Georges Lepape performs the arduous feat of sitting for a portrait and painting it all at the same time, he appears to be taking an easy life easily

When the brush of Lepape is swinging through a buoyant line of decorative drapery, details of anatomy are not permitted to interrupt its giddy flight

Pierre Brissaud—caught between lines by Lepape, and painted with a necessary swift simplicity—shows just how little work interferes with the Beau Brummelism of the modern Brummel

Finally this course was decided upon, and this, in general, was the division of the labor: Brissaud was assigned to Chéruit, Lepape to Poiret, Marty to Dœuillet, Barbier to Paquin, Boutet de Monvel to Worth, Besnard to Redfern; but, of course, as had always obtained among them, the work was to be interchangeable. As a recompense for doing a gown or wrap from a real dressmaking establishment, it was decided that each in turn should create two or three original models which were to be done in colors. The fantasy might take any turn the artist chose; it might be—but here are some titles which have been materialized: *"Petites Choses pour après Minuit,"* was Lepape's idea. A Paquin model appeared in color under the title of *"La Fontaine de Coquillages,"* by Barbier. Under his version of a dinner gown from Worth, Boutet de Monvel said merely, *"M. Bergson a promis de venir."* And Brissaud took so many liberties with *"La Femme et les Saisons"* that it would be too much of a digression to follow them.

From the rings on her fingers to the bells on her toes, this damsel, who flutters like the butterflies of her background, shows George Barbier a "précieux"

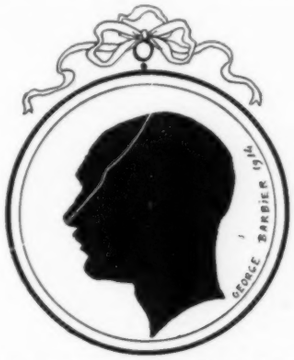
BIRTH AND BEAUX ARTS

These young men of birth and Beaux Arts training have wrought in the affairs of fashion, in the manufacture of materials, in home decorations, and in all sorts of trivial things used every day, a revolution which is sweeping the civilized world. They bring to their work a knowledge which has made fashion the art of the day instead of art being the fashion. They have robbed ancient tombs in their search for mythological lore, and in the robbing they have glorified the inscriptions of the pyramids—the acanthus leaf no longer remains inaccessible at the top of a marble column, nor the amusing decorations on the Chinese vase inviolable.

The happiest part of the story is that what was begun as a last resort has become a passion and a fad. The artist has discovered the couturier, and vice versa, and they find that they were not so very far apart after all; one uses paints as a medium and the other silks and satins, and, as the French say, the two *se marier* very well.

"LITTLE BILLIE" THE SECOND

The personal surroundings of this group of artists are consistently beautiful and luxurious. Marty has hidden his nest away under a shadow of the Observatoire—Marty, the "Little Billie" of the group, a type Du Maurier would have immortalized. He does "Modes at the Theatre" when he is not too busy at other things. He admires Eve Lavallière, says she was the originator of the careless pose so much in fashion recently, and, in fact, that Lavallière and Mistinguett are the two actresses who have most influence on the fashions of the day. He is fond of the oriental, and a new Turkish restaurant has been entirely decorated and furnished from his designs. The walls are an old gold composition, with tall, sad juniper trees; the tables are red, and on each one is a small mirror in a red frame. The boxes which one buys there, filled with Turkish delight, are Marty's designs, and one hardly knows which to begin eating, the boxes or the bonbons.



George Barbier, the elegant—blond like a Norseman—paints himself very matter of fact and black, black

A SOCIETY HERO, SLIGHTLY BORED

Easily the aristocrat of the group is Boutet de Monvel, who lives at the top of the old house in the Faubourg where he was born. Boutet de Monvel is big and handsome, a bit cold and austere, and his fancy Basque blouse of blue linen, cut short and very full, is an affectation that belies his effort to be cynical. A gold bracelet dangles from his strong left wrist, and the impression of bitterness gives way to that of an elegant young society hero, slightly bored. One of his great delights is polo, and he is working just now on the portrait of a friend, a young French nobleman, in polo costume. He has made a half dozen studies of the same subject in various attitudes, but he is hard to please, and looks at his work discontentedly, posing himself unconsciously as he does so.

Charles Martin, "his own best friend," is from the south, from Montpellier. He loves the sun and makes his abode on the heights of Montmartre, up almost on a level with the towers of Sacré-Cœur, the great unfinished cathedral which dominates all Paris. Martin comes from the land where the brilliant orange trees balance in the breezes of the Mediterranean, and his furniture, of an original design of his own working-out, is all enameled in orange tints; also he possesses many soft cushions of gleaming gold colored fabrics.

A WARNING TO EDITORS

When one is feeling blue or discouraged with humanity, there is nothing more refreshing than to gaze into the open, genial countenance of

(*Continued on page* 88)

When Bernard Boutet de Monvel painted Prince Radziwill, one polo lover painted another; the result is an inspiriting impression of the game's freshness and vigor

Few artists would paint themselves amid such admirable picturesqueness, but it is less himself than the wind, less the wind than the light lying low over the open country, that Bernard Boutet de Monvel depicts in this decorative portrait

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MRS. WILLIAM GIBBS McADOO

Mrs. William Gibbs McAdoo, who was Miss Eleanor Wilson, was married on the seventh of May to Mr. William Gibbs McAdoo, Secretary of the Treasury. After the Washington season, Mr. and Mrs. McAdoo will spend the summer at Mattapoisett, Massachusetts, where they have taken a place not far from that of Mr. Charles S. Hamlin, Assistant Secretary of the Treasury

The DANGER *of* BEING ALIVE

THAT popular American philosopher on hygiene who declared it really not very dangerous to be alive, might have added that the peril of thinking for oneself or of hearing what others think, or think they think, is not so grave as it appears to some conventional persons. A period like the present, when theory and institution — political, social, and economic — are brought up for pitiless reexamination, is, of course, a sad one for those who like to rest content amid conditions hallowed by familiarity. It is a time, too, when the Scriptural advice to bear with fools needs to be kept in mind, for unwisdom crieth out in the streets, and her voice is regarded of many.

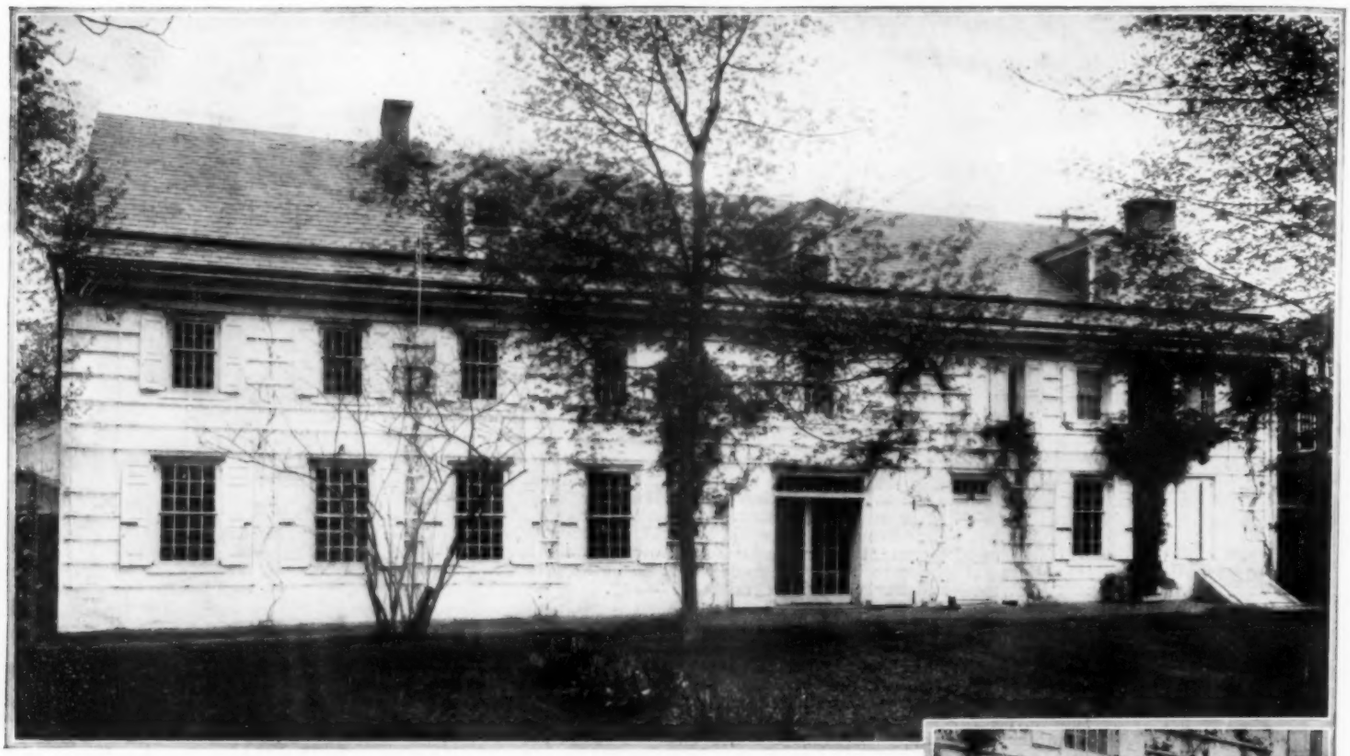
THE feminist movement, distinguished by fantastic excesses, seems to many excellent persons to be the most alarming sign of the times. Much, however, that the saner feminists urge has long been accepted, or at least expected, with equanimity by thousands of normal and well-ordered folk, and motherhood, which is the crux of the whole broad question, has been treated with respect by all but the blind and blatant advocates of change. Indeed, George Moore, the Irish hedonist, is about the only man to speak contemptuously of motherhood, though Bernard Shaw, the Irish puritan, has intimated that no one is so ill-fitted to bring up children as a mother. In spite of the superficial hue and cry about the danger which threatens the institution of holy matrimony, nobody takes very seriously the ardent young reformers who gravely go through a marriage ceremony of their own invention which carefully eschews any expression of hope that the union is to be permanent. In fact, the staid Society of Friends has always recognized "self-marriages."

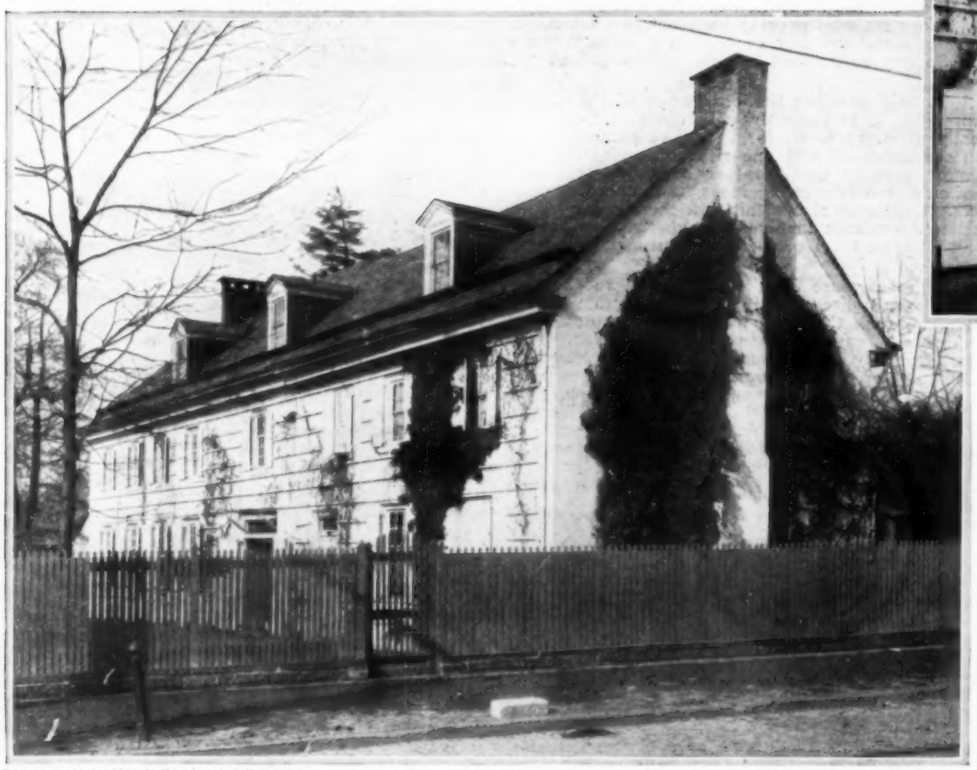
HOWEVER, notwithstanding the conclusion of the philosopher that life is not so dangerous after all, it is perfectly apparent that there is a certain amount of danger in being physically alive, at least, for it is live persons who catch disease, and break their legs, and run the thousand and one risks of an active world. But in spite of the disadvantages, most persons would rather be quick than dead, and, perhaps, even in the present era of new and interesting ideas, the advocates of universal suicide would find few patient hearers. One must also admit that there is danger in being intellectually alive; however, the intellectual suicide involved in closing the mind to uncongenial ideas can not be regarded as an effective form of accident insurance.

THE young, especially, are intellectually open to the appeal of the new and startling. There are children's diseases of the intellect to which most young persons are peculiarly susceptible, though there are wholesome germs, as well, which find lodgment in the youthful cranium more easily than in that of the adult. Perhaps there is no greater peril than that to which the young person, nurtured in a supposedly safe ignorance, is exposed when permitted to emerge into a world seething with unfamiliar ideas, good, bad, and indifferent. The girl or youth who is suddenly bowled over by a vicious theory of life or conduct is apt to be precisely the girl or youth who has been brought up in ignorance of what men and women are daring to think. Whatever the value of social chaperonage, an intellectual chaperonage that leaves young persons in ignorance of the ideas that are interesting the active minds of the world is a perilous preparation for the day of emancipation that must eventually come.

MAN is blessed, or cursed, if you will, by the necessity of pursuing perfection. Perhaps he moves merely in a circle; certainly the result of all his striving is pitiful as compared with his aspirations; but stagnation is, after all, the greatest danger which humanity need fear. The intellectual turmoil of to-day is in large measure a surface agitation; the deeper fundamentals that insure the stability of society are changing, to be sure, but slowly, and the great mass of men and women are neither stupid worshipers of the past nor blind followers of the prophets who cry revolution. The great leaders and the great followers are alike well-balanced and unperspiring. "Why so hot, little sir?" said Emerson to the ardent speaker at the abolition meeting.

MOST of us know in our hearts that the world is not to be saved from itself by those who would make it over to-morrow, and that whether the young dance far more startling things than the tango or return to the decorous lancers; whether fashion decree fewer or more clothes; whether some of us exchange husbands and wives or all tend toward a stricter maintenance of permanent marriage, the great mass of mankind will hold fast to what has been found to be good and will demand convincingly demonstrative experiments before accepting new ideas or institutions. The fact that we must all live while we reform, and that "the world is full of a number of things" besides momentary fads, or even the wrongs of mankind, might be thought to promise sane progress rather than violent change.





A striking detail is the great passage, leading through the house, which is closed by inner doors which are set with square panes of glass and by heavy outer doors of wood with well designed panels

Proud of its distinction as the only house in Germantown which stands with the end to the street, the old Wyck house turns the blank gaze of an unwindowed gable on the passer-by, and rejoices in its beautiful outlook of garden and trees

The unusual length, the excellent proportion, the fine spacing of doors and windows, and the perfection of architectural detail in the entrance door, make the front elevation of the Wyck house (at top of page) a delight and a rest to the eye

Photographs by Frank Cousins Art Company

THE OLDEST HOUSE IN GERMANTOWN, THE WYCK HOUSE, BUILT BEFORE THE REVOLUTION, IS RENOWNED AS AN EXAMPLE OF THE PURITY AND SIMPLICITY OF STYLE WHICH CHARACTERIZE THE HOUSE WHICH IS TRUE TO ARCHITECTURAL TRADITION

A DAY in CHESTER

A Potpourri of Delights Awaits the Antiquarian in the Quaintest of English Cathedral Towns

The ancient charm of Chester is not lost at once beyond its walls, but is magnificently continued along the sleepy Dee by Eaton Hall, the beautiful, centuries-old estate of the Duke of Westminster

THE old cathedral town of Chester genially offers itself to Americans as a "last stop," at which they may steep themselves in tradition and the atmosphere of the old world before setting sail from Liverpool. Indeed, so far back into the annals of the past must search be made for information in regard to the building of the cathedrals of Chester, that the beginning of at least one of them is shrouded in mystery. It is known, however, that a church existed on the site of this oldest cathedral in the time of King Athelstan, and that the cloisters of the present structure date from the fifteenth century.

Not alone do the cathedrals bear witness to the antiquity of Chester; a walk around the outer wall of the town accumulates scarcely less interesting, and surely no less convincing, evidence of its honorable old age. This wall, a puny thing as compared with present-day bulwarks of defense, was, as late as the days of Charles I, considered to be sufficient to dismay a hostile army. Indeed, it is said, that from Phoenix Tower which overlooked the ancient moat, King Charles watched the defeat of his valiant army.

"THE CHESTER ROWS"

Shopping in Chester is quite as irresistibly quaint as anything else about Chester, for it is done in queer, old, double-decker shops called "The Rows." No one knows exactly why The Rows exist, and it certainly seems hard to explain why streets of shops have been built atop the roofs of other shops. Some people aver that they were arranged in this way so that the projecting sidewalks of the upper tier of shops would be a protection from the rain for old ladies who might wish to visit the lower tier of shops during inclement weather. However, this excuse for The Rows is quite as absurd as The Rows themselves. Whatever the true explanation may be, the result is truly fascinating, and shopping in Chester is a performance fraught with pure delight.

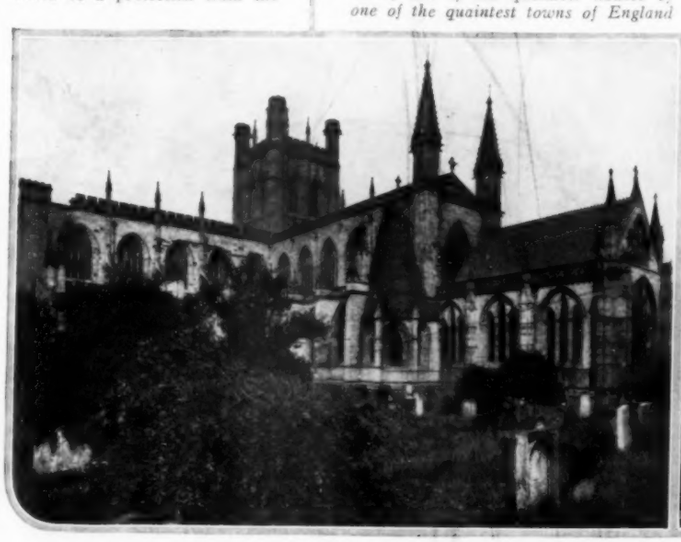
Away from the highways on a narrow "cul-de-sac" one finds the old Stanley home, one of the quaintest houses of one of the quaintest towns of England

As charming and as characteristic of the old world as the shops are the ancient hostels which still survive in Chester. One in particular is a veritable relic of coaching days. The landlord is a rosy, rotund man, and as he bows his guests down the empty corridor, he seems a survival of the days of feudal hospitality, when the host of a tavern accorded a personal welcome to his guests. The table is laid before a cheery fire when "the evenings are drawing in," as mine host phrases it, and the family cat toasts its fat sides solemnly before the blaze.

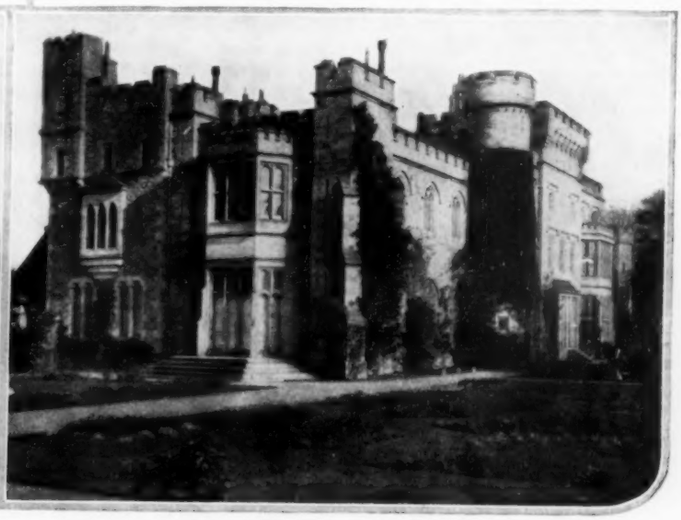
Not alone because of its cathedrals, its queer shops, and its ancient hostels is Chester interesting; its noted people, some of whom have lived there in the past and some of whom still live there, add a special quota of interest to the place. Eaton Hall, which is only three miles from Chester, is the magnificent residence of the Duke of Westminster. It is an immense building, and it is open to the public, as the Duke, when in residence, occupies only a small wing of the mansion. Among the many attractions is a tall clock tower, containing a peal of twenty-eight bells.

HAWARDEN CASTLE

Hawarden Castle, seven miles from Chester, may easily be visited on the same day that the traveler journeys to Eaton Hall. The original castle, which dates back to Plantagenet days, was dismantled by Cromwell's Parliament, and the castle as it stands to-day was built in the middle of the eighteenth century. William Gladstone, the late owner of Hawarden Castle, spent much of the latter part of his life there.



In the quiet of a picturesque enclosure, in the atmosphere of a world that thinks more of yesterday than of to-day, rises the ancient and beautiful cathedral of Chester



Amidst a pleasant and peaceful world of flower gardens and green lawns stands many-turreted Hawarden Castle, a stately survival of the warlike days of long ago

A TALE of TWO INNS

A Norman Inn Full of the Memories of Great Bohemians Has for Its Impudent Rival an Inn Filled Room by Room and Wall by Wall With Old Plates

A wall full, a room full, an inn full of old plates, which you may look at?—Ah, yes; but buy or eat from?—"Nevair!"

THERE is little to suggest the fashionable world in the tranquil Norman country about the tiny villages of St. Jouin and Gonneville, where moss-grown thatched roofs of farmhouses dot the fields through which stolid Norman peasants in blue smocks, and peasant women in print frocks and big mob caps, plod in their heavy sabots. One will not travel far, however, through this old Norman country, with the sharp tang of salt in its air, and green summer grain waving down to the very edge of the sheer, white, chalk cliffs on the coast, without seeing big touring-cars of the latest model hurrying to a destination which will doubtless prove to be one or the other of two little wayside inns, tucked away here. It takes some initiation and not a little ingenuity to discover the whereabouts of these inns. Nevertheless L'Auberge de La Belle Ernestine in the tiny village of Saint Jouin, and its near neighbor, L'Auberge des Vieux Plats, in the even more insignificant farm village of Gonneville—villages that can scarcely be picked out on the map—are double-starred in the guide-books of motorists.

These modern motoring pilgrims, far from demanding alms as did the ancient palmers, scatter a golden largess through this charming Norman countryside and innocently fan into flame a bitter feud between the two guileless, little country inns, one of the old school and the other of the new, which though miles from a railway station, are with easy reach by motor from Havre, Cherbourg and Étretat.

THE INN OF THE OLD SCHOOL

As regards the feud, *place aux dames!* It would seem polite to first hear the story of La Belle Ernestine. Doubtless the inn at Saint Jouin has a name, but for nearly half a century it has been known merely as the Auberge de La Belle Ernestine. Any peasant in the fields, or passer-by in the village street will promptly direct the inquirer to this old-fashioned, French country hotel. At first glance it is somewhat disappointing to the seeker after the romantic, for it looks like many of the small hotels of the French countryside. There is a severe, unpretentious façade on the street, broken by straight rows of gray-shuttered windows, and by an arched entrance to the courtyard around which are the usual rambling buildings and stables.

LA BELLE ERNESTINE

There is here nothing of the theatrical picturesqueness of the Hôtellerie Guillaume le Conquerant, and others of its kind, but once within the portals, one is conscious of the fragrance of a romantic past which lingers in the shadowy depths of the time-worn rooms, and lends old-time grace to the welcome that La Belle Ernestine extends to her guests. For La Belle Ernestine is not a name only, but a woman who presides over the fortunes of the old inn, and has lived a life as full of romance as any to be found between the covers of a book. Indeed, La Belle Ernestine has been the heroine of many a printed page and the model for more paintings which have won fame for artists than she can remember.

It was years ago that artists began to come down from Paris to near-by Étretat in the summer, to paint the quaint fisher people, the salt-encrusted, black fishing-boats, draped in sea green nets, and the wonderful white cliffs of the Norman coast. This was in the day when pioneer artists roughed it in true Bohemian fashion, and they discovered a bewitching model in a little fisher maiden, clad in short, blue skirt and red bodice; her bare, brown legs glistened with the salt spray and she smiled under her coquettish Norman cap as she paddled about the rocky coves of the little port with her shrimping net over her shoulder. The artists pictured her on many a canvas, and the fame of "La Belle Ernestine" drifted back to Paris.

After the painters came the literary lights—and France was ablaze with them at the time—also to succumb to the fascination of the little maiden of Normandy. So the little company grew and the need of a gathering place became apparent. Together the artists and the writers established the small inn, and La Belle Ernestine, now grown to womanhood, was elected to preside over its fortunes. So well did she accomplish the task that the modest hostelry became the rallying place for the greatest literary and artistic celebrities of the day. Its low, black-beamed café became the summer salon for geniuses of every land, who gathered there in good-fellowship and in a communion of thought which was shared to an astonishing degree by the unlettered peasant woman, and La Belle Ernestine was woven into the fabric of many of their tales and pictures.

OTHER DAYS, OTHER WAYS

"Autres jours, autres moeurs," so sang one of the poets who gathered here, and time has, in truth, wrought many changes under the old Norman rooftree. The little inn at Saint Jouin is now invaded by a gay, summer crowd from Étretat, which has risen from its modest estate of a picturesque fishing port to one of the most fashionable and favored resorts of Europe. It is quite the thing now to motor over to La Belle Ernestine's for a luncheon of her excellent Norman dishes at a price which would have surprised her former clientele, or for afternoon tea, an innovation that her early patrons would have scorned.

While lunch or tea is served amid the delightful old furnishings of the little salons, La Belle Ernestine herself is proud to talk of triumphs, successes, and laughter, and to show her many souvenirs of the gay days when she and modern art were young together in this old Norman house. For the pleasure of her guests she proudly displays souvenirs, which a museum would pay a handsome price to possess, but which no money can buy from this peasant woman who treasures these mementoes of the lives of her famous friends.

SOUVENIRS OF FAMOUS MEN

Among the souvenirs there is a painting of the little fisher maiden, by Isabey, and there are souvenirs of Corot and of others of the great "eighteen-thirty" men. Dumas, Flaubert, de Maupassant, George Moore, and Besnard are also among the famous men who have contributed the letters, books, paintings, sketches, and verses treasured by La Belle Ernestine, who watched the members of the brilliant band rise to fame and honor, and who is now gray with years.

In the careless, big-hearted genius of La Belle Ernestine's friends was founded the fortune of the hostelry of Saint Jouin, which has assured a golden harvest for the latter years of the little Norman peasant girl's life. This was more, perhaps, than even their hopeful artistic temperaments could foresee, for the inn has become one of the "sights" of the "Emerald Coast of Pleasure," as the French poetically name their northern seashore.

"Autres jours, autres moeurs," and the Auberge de La Belle Ernestine has no more escaped change than have many other historic and artistic shrines. A golden greatness, somewhat out of keeping with its modest aspect and romantic traditions, has been thrust upon it, but while the chatelaine receives as her due the adulation of the passing throng which flocks thither for diversion, she never lets them forget that she once held a place in one of the most brilliant coteries of men of art and letters which any land has even seen.

(Continued on page 90)

The fisherfolk of Étretat thoughtfully plying their trade, all unconscious of the world-wide fame the patrons of "La Belle Ernestine" have brought upon them

FROM CHÂTEAU *to* CHÂTEAU *by* MOTOR LIMITED

ONLY travelers who in other days have made their pious way by horse and foot from château to château in the valley of the Loire, can appreciate to the full the comfort of a pilgrimage by motor through this "garden" of France. The land of the châteaux is truly one of magnificent distances, for the estates of the old aristocracy were scattered widely, surrounded with farm lands and villages, and in dignified remoteness one from another, so that even a semblance of a circular tour was quite out of the question until the automobile made distance a negligible item with sightseers.

Chenonceaux, built in 1515 in the midst of the river Cher, was once the home of the beautiful Diane of Poitiers

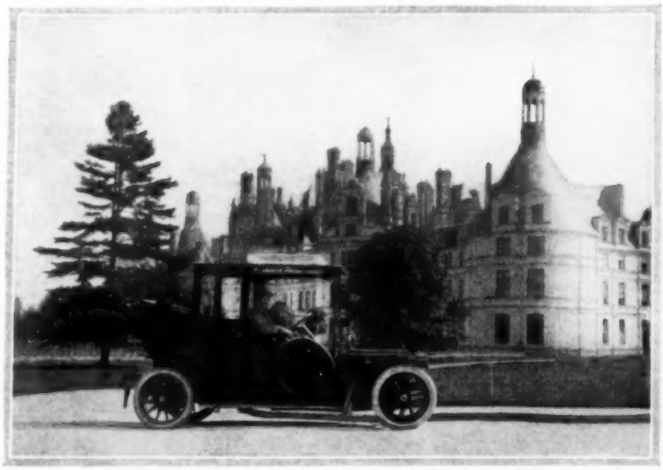
A conveyance obviously related to its hybrid descendant, the motor, in the occasional need of a wayside halt for more or less complicated repairs

SIGHTSEEING SORTIES

The old way of visiting this bit of country was to establish headquarters first, perhaps, in Angers, then Tours, then Blois, and from these strategic centers make sorties on horseback and by carriage upon the fortified palaces. But such a method was very troublesome even for the enjoyment of seeing these architectural masterpieces of the golden age of France, famous for their gardens, their furnishings, and the exquisite beauty of their decorative detail; for though there might be leisure a-plenty for these daily sallies, they meant the tedium and monotony of repeating the same journey many times, at least in part. And there is, for the eager spirit, something to be desired on the score of variety in the far-flung reaches of this land of feudal fortresses and palatial hunting-lodges. This bit of criticism does not belittle the insistent fascination and satisfying interest of the châteaux themselves when once they have been reached; it has to do only with the pastoral interludes that sometimes dull enthusiasm if even the most historic spots are inspected at too slow a pace.

SPEEDING AWAY FROM MONOTONY

But for the motorist, monotony has no terror; when the landscape palls he may bowl merrily over the level roads, rimmed with the tall, slender trees characteristic of the country, or on the other hand, if the placid stretches of the river lure him to loiter, he may, so long as he will, imitate the pace of the patient coach-horse. With these possibilities of variation in speed, the traveler may return to the same comfortable hotel night after night without risk of being bored on the way, or may within the day reach another large town and modern hostelry where all comforts for man and for machine are available. It is, however, a pity always to pass by the smaller inns of the châteaux district, for often enough the French genius for cookery finds convincing expression within these modest, roadside places. In the autumn it is a special convenience to seek their convenient food and shelter, for at that season the châteaux that are usually thought of as public museums are the homes of their owners and are open for inspection for but an hour or so each day and that so late in the afternoon that there is little time for a long return journey.



Chambord of many pinnacles and turrets, within which, to insure secrecy, one of its royal owners built a double stairway so designed that those descending might be unseen by those who ascended

WAYFARERS FOR PICTURESQUENESS

The native wayfarers along the highways are an indispensable part of the picturesqueness and enjoyment of the châteaux tour. The sturdy dog teams, the fisherfolk with their catch from the Loire, the women washing clothes on the stones of the wayside streams, the diminutive donkeys with their covered carts or expertly balanced baskets and gay drivers, all add immediate dramatic interest to this region of historic associations. Unfortunately the fabled affluence of the motoring public has led to the presence of beggars among these strollers in the châteaux neighborhoods, and to an even more persistent set of postcard vendors.

But these annoyances or, perhaps better, interruptions, are encountered only along the roads, never within the boundaries of the estates. Indeed, at nearly all the châteaux, whether publicly or privately owned, there is evident a disposition to administer matters for the greatest comfort of the visitor, and with the liberality that has prevailed at Azay-le-Rideau since the government of France took possession of it in 1905. At very few of the estates, nowadays, is there any objection made to the use of a camera, and at many of them tourists are permitted to wander as they will among the gardens, though naturally enough an inspection of the interior of the buildings can be made only under the escort of the concierge.

It is easy to imagine that with all these temptations the châteaux section of France, which is known as the playground of the nation, is overrun with motors. If the favored region were any

(*Continued on page* 102)

Photographs copyrighted by Waldon Fawcett

Sturdy travelers on the white highways of Touraine, who, along with more practical work, supply picturesque detail for the motoring visitor

THE BASQUE COAST, A RIVIERA WITH TWO SEASONS

A group of the notabilities whose presence gives to Biarritz the title of "the queen of resorts and the resort of queens," watches the tennis tournament on the club grounds of "Golf du Phare." From left to right, Baron Powel-Raumengen, Queen Eugenia of Spain, Princess Frederica of Hanover, King Alfonso of Spain, Prince Philip of Bourbon, and, standing, Mr. E. M. Corrie, honorary secretary of the golf club

THE French evidence a happy knack in the nomenclature of their various coasts. Nothing better describes the Mediterranean as it languidly breaks on the yellow rocks of the Riviera than "Côte d'Azur." Equally expressive of the wholly different beauty of the shores of the Bay of Biscay is the term, "Côte d'Argent." Here, the rugged coast, made picturesque by the embracing Pyrenees, is truly a silver one in its eternal fret of foam-white billows rolling in from the Atlantic. Either in winter or in summer, there is a recognizable difference between the spell it weaves and that wrought by the semitropical magic of the Corniche; not only is the scenery of the northern beach of a nobler cast, but there is something more lifting to the spirits in its freer salt air. The harsher months of the year, stripped though they are of winter's worst rigors, still retain a bracing quality not found in the softer air of the Riviera; at such a place as Biarritz, the most frequented winter station of the Basque Coast, cool, bracing air may be enjoyed until late spring. If the climate is less soft than at Nice or Mentone, there is the same prodigal amount of sunshine and blue sky, so that it is not surprising that Biarritz has grown to be a rival of the Riviera as a winter resort.

THE BIARRITZ RISE TO FAME

It is only in comparatively recent years, however, that Biarritz has risen to fame as a place of fashionable winter sojourn. The late King Edward, who towards the end of his life visited it much during the winter, was greatly responsible for its popularity as a winter resort among his devoted subjects. Prior to his visits, however, there was a considerable English winter colony, which developed the golfing and other sports that are still the great attraction of its winter life. The patronage of an English king, however, stamped the place with a more assured seal of desirability, and since it received King Edward's approval the *saison Anglaise*, as it is called, has enjoyed the endorsement of Anglo-Saxon aristocracy.

The English are not alone in their appreciation of Biarritz, however; it is a favored resort of Continental society, as well. The French have acquired the Biarritz winter habit to a noticeable degree, many Russians visit it in winter as well as in the autumn, and it is in high favor with the Spanish nobility and with many residents of South America.

THE "SAISON ANGLAISE"

After the *saison Anglaise*, it is not until August that Biarritz again claims the attention of the fashionable world, though there are a certain number of visitors who come during the late spring for the "cure," as the saline springs of Biarritz have some repute as a specific for rheumatism and kindred complaints. As a *"plage,"* Biarritz is not outrivaled in brilliancy even by Trouville; hotels are overcrowded and expensive, and villas, in spite of fabulous rentals, are difficult to procure. It is true that summer on the Basque Coast is apt to be hot, but that is a failing of all French seashore resorts, and the breezes from the Bay of Biscay temper the scorching sun, while the nights are nearly always cool. Bathing at Biarritz is most exhilarating, and the beach at bath hour is a spectacle worthy the lively pencil of the famed cartoonist of the *Figaro*.

The sea promenades, which owe their being to Napoleon III, furnish, in the height of the summer, a review of half the notabilities of Europe, from crowned heads to the latest beauties of the Parisian footlights. The casinos are then the centers of interest; there the world and half-world jostle elbows in reckless play at the tables, and the display of fashions utter the last word of the rue de la Paix modes. The King of Spain, who conducted his courtship at Biarritz, is a familiar figure there in summer, as are also the Infanta Eulalia, ex-Queen Amelie, Prince Philip of Bourbon, and the Princess Frederica of Hanover. Queen Natalie of Servia, who owns a beautiful villa on the Falaise, the Grand Duke Boris, and a host of other royal personages, also justify by their presence the frequent boast of Biarritz that it is the *"plage royale,* the queen of resorts and the resort of queens."

In its brief, butterfly life of the summer-time, Biarritz has a rival on the Basque Coast in San Sebastián, only an hour and a half distant by train. There, in August and September, one finds much the same sort of amusement and the same fashionable world, although during the rest of the year the Spanish watering-place is dull and deserted enough, having acquired as yet no winter vogue. Fashion's caprice, rather than any real drawback of climate or location, would seem to be the reason for this, for the natural setting of San Sebastián is most attractive, and the climate is almost as mild as that of Biarritz.

BASQUE RIVALS OF BIARRITZ

Hendaye, the birthplace of Pierre Loti, who is still one of its devoted residents, is another Basque resort which is beginning to enjoy a winter life as well as a crowded summer one. The charming, unspoiled character of this spot, situated on the Bay of Biscay at the mouth of the Bidassoa, has a suggestion of Venice, and is wholly calculated to win the favor of visitors. Villas, built in the pretty Basque style, are to be had at very reasonable rentals, while every luxury is to be found in the newly constructed Hotel Eskaulduna, which in its architecture preserves the picturesque color of the place. The Hendaye golf course is a particularly delightful one to play over, as it is so laid out that every hazard is hazardous enough to try the skill of the golfer, and yet susceptible enough to afford him opportunity for many a boastful stroke.

AND ALWAYS THE MOTOR CAR

The Basque Coast is not only a paradise for golfers, it has also a special appeal for the motorist. The whole region of the Pyrenees, from Pau to Arcachon, is one of unspoiled loveliness and is rich in places of interest to be reached by motor trips of from half a day to a week in length. The roads are not all ideally good, but there are many excellent stretches, and conditions are rapidly improving. Besides the short runs to such places as historic Bayonne, the quaint Spanish frontier town of Fuenterrabia, and Cambo, the home of the poet Rostand, may be mentioned the somewhat longer journeys to Roncesvalles of French epic renown, Brèche de Roland, Bidarray, a typical Basque village, Hasparren, one of the battle-fields of the Peninsular War, Pampeluna, the capital of Spanish Navarre, and innumerable other points of equal interest.

The near-by Spanish town of San Sebastián rivals Biarritz in its butterfly life of summer-time, but does not, as yet, compete for winter honors

ADVENTURING *on the* RIVER RANCE

A Summer Made Up of Green Fields, a Sleepy River, Its Banks Dotted by Sleepy Villages, and a Whiff of the Tangy Salt Sea for Flavor

TO GO by the River Rance from Dinard to Dinan is like taking a trip through ancient history; Biblical history, too, in one sense of the word, as a hagiography of towns, each named after a Saint, dots the banks of the river. The green fields, the tangy salt sea air, and the sight of the ocean itself, with white sails dancing upon it and a broad expanse of yellow sand at the edge of it, weave a spell all their own over the traveler in Brittany.

Having selected the exact Breton territory through which we chose to go on a summer's adventuring, we found ourselves one morning in Saint-Malo, a little port on the north Brittany coast; and as we were advised by a zealously clean Breton against making Saint-Malo our headquarters, we crossed over to Dinard on the farther lip of the estuary of the Rance, and in Dinard, which for a time was to be the pivot of our explorations, we delivered ourselves into the hands of that phenomenon of hospitality, the French hotel keeper. Such a man could never be forgotten. He is solicitousness itself, a suave, welcoming, expansive person with whom entertaining is an art, not a mere makeshift, not the grudging taking in of "paying guests"—at least we presume they pay

THE TOWN SIDE OF THE BEACH

Dinard is a rather modern town, as towns go in its part of France, and it is built behind a rocky finger of land that shelters a broad, gently sloping, sandy beach—one of the many popular bathing beaches of Brittany. Of a morning, society, cosmopolitan and distinctive, flocks to the Place Grève de l'Écluse; there one sees dark-eyed Spaniards, forgetful of their own gay San Sebastián; big, kindly Russians, fascinated by the pleasure their chic Parisian wives take in the Plage Mondaine de Dinard; Americans, not so somber, yet quite as kindly; Englishmen galore in English tweeds, and there not because they are bored by their Torquay—not they—but because Dinard is so wonderfully like their own watering-places across the Channel. The beach at Dinard is rimmed with bathing chairs and booths of striped awning, and here mingle men and women of a dozen-odd nationalities. Children there are, too, for the broad beach has no terrors for them; the French children invariably wear red Jersey suits, and look as much alike as peas.

On the town side of the beach, beneath the shelter of the rocky promontory, stands — shades of Comstock! — the "Casino High Life," where for three francs one may pass the day, and go to the theatre and a ball in the evening. Its name is a horrible example of how confused foreigners become when they attempt to use American colloquialisms. As a further, and certainly a not less ludicrous example of how dangerous a little knowledge of English may be, the story is related that some Americans met a prominent Italian at Dinard, and knowing him to be a sportsman, inquired in English what sport he liked best. With a winning smile and in faultless English, he answered, "The ladies." His naïveté was comparable only to that of the man who named the casino.

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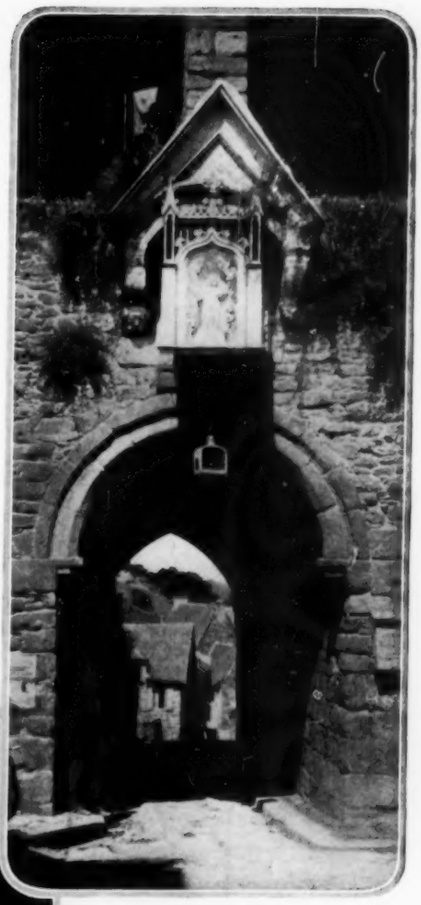
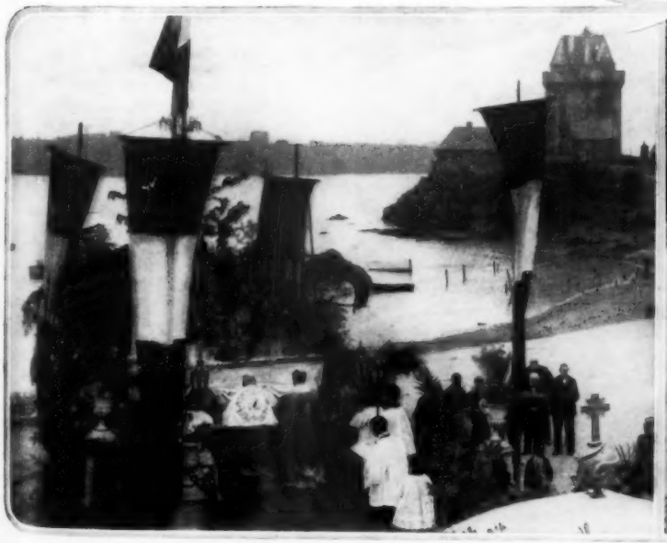


Like Patience on a monument a celestial blue Virgin looks down upon all who pass through the ancient Dinan gateway



At an altar, glistening with a hundred waxen tapers, the Saint-Servan fisherfolk celebrate a mass in benediction of the water

What the Pomeranian is to women of fashion, the pig is to the women of Brittany

Above Dinard, where the river narrows and the tang of the sea air is left behind, nestles the pretty, placid hamlet of Pleudihen

SMART FASHIONS *for* LIMITED INCOMES

What to Pack from the Limited Wardrobe into the Limited Week-end Bag

Note.—To make this department of greater value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, patterns in this department at $1 for the skirt, jacket, or bodice; $1.50 for a three-quarter-length coat, and $2 for a whole suit or gown

Possible as a substitute for a suit, excellent for the afternoon, and appropriate for the Sunday morning of a week-end house party is a frock of silk or serge

For a morning not to be devoted to sports, this frock is exactly what is needed and is modest in its demands upon the space of the traveling bag

A traveling costume which, from the wings on the hat to, well, to the eyes of the chow,—for, after all, a dog may be part of a costume,—shows a week-end gaiety

BECAUSE the majority of American men have leisure only over Saturday and Sunday, house parties, as a rule, are decreed to begin on Friday night and to end on Monday morning. What to pack by way of costumes for the varied events of these kaleidoscopic week-end trips is a problem that thoroughly tests a woman's ingenuity, especially if her income and her wardrobe are limited.

Besides the lingerie, slippers, and blouses which must be provided, a plain skirt for tennis, probably a bathing suit, a rather plain dress for Sunday morning wear, a pretty afternoon or informal evening dress suitable for dinner at the casino or the club, an evening dance frock, and a cape with a dual personality—a cape that may be worn afternoon or evening—should be included. Possibly one other evening frock could be carried, but no more, and it takes clever packing to arrange even these things.

THE WEEK-END TRAVELING SUIT

For the journey itself, the spring suit is the thing to wear, for although, when one starts, the day may be pleasant enough to wear a dress without a coat, Monday may be the proverbial blue Monday, rainy and damp; consequently, it is best to wear a suit. A motor coat, which may, perhaps, answer for evening wear as well as motor wear, may be carried over the arm to avoid packing it. The hat chosen should, of course, be one that is in harmony with the suit. However, the impossibility of packing a second hat in a suitcase allows one to take a slight liberty and to wear a larger and more elaborate hat than would ordinarily be appropriate.

The photograph at the upper right of this page is of a Paquin suit which would serve nicely as a traveling suit for the week-end trips. The skirt is of a dull blue and green plaid serge, the kimono coat is of navy blue serge, and the cuffs and collar are of piqué. Like many of Paquin's models of this season, the skirt is without a tunic, and the coat is long in the back, although it barely reaches the waist-line in the front. The little hat is of blue taffeta faced with white taffeta, with one light and one dark wing held by a simple ornament at the left side as trimming.

SOLVING THE "AFTERNOON" PROBLEM

If a dark afternoon gown will be required during the week-end visit, and there is danger of its being mussed by packing, it may, perhaps, be worn under a dark top-coat to travel in. A charming frock for such a purpose is the one illustrated in the photograph at the upper left of the page.

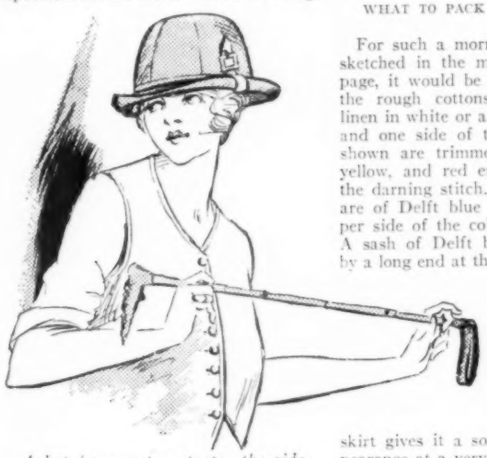
The model photographed was a suit, but it could be most attractively adapted to the lines of a dress. The puff at the back of the skirt, not at all difficult

A cape of dual personality which with a white linen collar befits the afternoon, and without it suits the evening

Tucked into the week-end bag such a gown as this prepares one fully for the afternoon tea or the country club dinner

Low enough for the dinner, short enough for the dance, and with just enough cape to be undoubtedly of this season

to arrange, is a pleasing change from the short tunic, which should be avoided now as it has become too popular. The coat (in a dress it would be made as a kimono waist) is worn over a sheer organdy blouse which may be quite separate from the dress. Dark blue serge seems the ideal color and fabric for this frock, and if it is to follow imported models, the blue should be the navy blue which is almost black, and the material should be a very fine twill. A dull silk plaid may be used in the puff.



A hat for country sports—the ride included—with a buckled strap that masquerades as trimming in lieu of a feather

WHAT TO PACK FOR THE MORNING

For such a morning frock as the one sketched in the middle of the opposite page, it would be well to choose one of the rough cottons, or a handkerchief linen in white or a pale color. The waist and one side of the skirt of the frock shown are trimmed by bands of blue, yellow, and red embroidery, worked in the darning stitch. The vest and collar are of Delft blue batiste, with the upper side of the collar faced with white. A sash of Delft blue moire is finished by a long end at the left side of the skirt.

Embroidered batiste would be attractive for the afternoon frock sketched in the middle at the top of this page. The wide band of filet lace set in the upper part of the skirt gives it a somewhat elaborate appearance at a very little cost. Below the band of lace in the skirt is a gathered flounce of net finished by a picot edge. The belt should be in a contrasting color; if the figures in the batiste are yellow or rose, the girdle might be blue; if they are blue, gold would be effective.

The evening frock illustrated at the upper right corner of the page might have striped apricot taffeta for a foundation and might be made with a long tunic of white silk net. The upper part of the waist and the upper tunic would be pretty made of net lace and caught at the waist under a high, draped girdle of the apricot taffeta with pink flowers at the front. The prettiest as well as the newest feature of this frock is the cape which, since it is transparent, does not detract from the slim lines of the figure.

ONE CAPE AND TWO HATS

For one of the new capes such as is sketched at the upper left of the page, satin cloth, which is easily plaited, is desirable. The collar of the material, which is trimmed by a silk fringe, suggests a plain yoke. If the cape is to be used for evening wear the standing collar should be omitted, but if it is to be worn in the afternoon, a standing collar of white linen is a smart addition.

A stitched hat of linen crash, which could be worn for tennis, golf, or riding, is illustrated at the lower left corner of this page; it could easily be tucked into a week-end bag. If motoring is to be the chief sport, a soft hat similar to the one in the illustration at the lower right of the page would be desirable. This model is of a soft Copenhagen blue straw; it is trimmed with two soft folds of white silk, with possibly a soft blue or white feather trimming.

The motoring hat which cheats the wind of its birthright and fits into the week-end bag as comfortably as upon the head

TO EVERY COUTURIER HIS SASH

As Certainly as though One Read the Label inside It One May Know the Maker of a Frock by the Manner of Its Sashing

Lanvin's naive art finds expression in a girlish sash tied low on the right hip

There is a certain quaint, almost prim, femininity about the polonaise and hip sash of Premet

Chéruit favors a businesslike little bow with streamer ends, tied at the right

IN THE first waves of real summer heat, fashion, with a courage born of the blazing sun, relegated to the nethermost pit the pronounced futuristic splashes of color that had their brief span of popularity in the sashes of the spring. Instead, she substituted sashes in such soft-toned, smoothly shaded fabrics that the beholder wonders how the bold combinations of yesterday came to be accepted by conservative taste. Cyclamen, begonia, shell pink, and japonica are among the favorite colors for summer sashes, and occasionally there is one of subdued, exquisitely blended plaid.

At the upper right of the page is shown a sash of pink and purple plaid shaded so the colors are all at their softest. The sash is knotted in the approved Chéruit manner, with a flat bow at the right side from which fall two long, wide, unweighted ends.

THE USES OF SASHES

It is interesting to note that the fringed sash which came in last year at the same time as the oriental influence in dress has passed out of favor. Indeed, so disloyal has fashion turned to things eastern that she chooses instead of them our own fashions of 1880. In the sketch at the right in the upper middle of the page the sash is used, apparently, to support the crisp drapery of the taffeta skirt, which, but for its evident unwired state, one would suspect of harboring an old-fashioned bustle. It is a fancy of Beer's to arrange a sash in such a way, and, furthermore, in this case at least, to use bands of taffeta that match the sash-ends in appearance to finish the surplice fronts of a bodice and cross brassière-wise in the back.

A POPPY RED SASH ON A BLUE FROCK

The sash of poppy red ribbon shown in the sketch at the upper left of the page was seen at Jeanne Lanvin's on a simple taffeta frock of robin's egg blue. Its office is one of ornamentation pure and simple, for a narrow crushed bow of self material performs the service of a girdle, and the sash begins in a most eccentric and unnecessary way under the back and front of the girdle and ends in a most unusual place in a big puffy bow on the right side.

Beer cleverly accentuates the effectiveness of the bustle drapery by knotting the sash below the puff

Crisp folds of taffeta form a wide corselet girdle and are knotted quite precisely at the right side

Jerked tight and spread out wide like a little girl's sash is the crisp bow on a taffeta gown

After Premet is the sash of Nattier blue taffeta shown in the figure at the upper left in the middle of the page. Needless to say it is most fitting in company with a quaintly new, old-fashioned frock like the one illustrated. In this case the girdle is so broad and so scrupulously wrinkleless that it scarcely interrupts the line of the frugally fitted waist. By no means does such a girdle end in a bow in the back; it loops in the most casual looking of loops and finishes in long, broad, wrinkleless ends.

THE CORSELET GIRDLE

In the sketch at the right at the bottom of the page crisp folds of white taffeta fashion the sash, if sash it may be called at all, which extends so far down it might almost be taken for a yoke on the skirt and so high up it forms a good part of the bodice. Having accomplished so much more than is usually expected of sashes it ends simply enough in looped sash-ends over the right hip.

The tulle frock which acts as a foundation for this sash is finished in a most charmingly unadorned way at the neck, and has sleeves of oddly alternating sections of white taffeta and white tulle. The whole appearance of the frock is one of snowiness and fragility.

SASHED 1880-WISE

No mistake could there be about whether or no the taffeta sash sketched in the figure at the left at the bottom of the page is intended to be the feature of a costume. Just the bow of it, and, after all, the bow of a sash is not supposed to be the greater part of it, extends from hip to hip across the back; and the front of it is proportioned accordingly.

The taffeta gown is frankly a descendant of the 1880 basque which bristled with darts and was obviously and painstakingly too tight everywhere; happily, however, the modern member of the basque connection is just tight enough to reveal the lines of the figure and entirely loose enough to avoid looking tight.

A Parisienne, who in broad-brimmed hat and full skirt suggested a Spanish dancer, surprised even Auteuil by a collar rose

Though fashion has curtailed the hat, there is no length to which the trimming on it may not go

Whether a cape, a dress, or a coat is worn the silhouette is widest between the knees and the ankles

An exponent of the predilection for blue and for taffeta is a blue taffeta cape worn in summery manner over a blue striped taffeta dress

Although tunics and overskirts flare, the skirt, whether it possess both a tunic and an overskirt or neither, remains, for the present at least, in favor of tightness at the ankles

The demi-slouch and the artful angle of the elbow proclaim this Auteuil visitor mistress of the modish pose that is quite as important as modish clothes

WHAT THE PRESENTATION AT COURT IS TO THE MAID, THE PRESENTATION AT THE RACE-COURSE IS TO THE TAILOR-MADE

Two taffeta dresses which agree as to the correctness of semi-princess bodices, disagree as to the width of skirts, the number of ruffles, and the propriety of fringing them

SEEN *in the* SHOPS

All That Is Crisp and Cool for Midsummer Wear at Tennis, Tea, and Tango Time

Smartly tailored is a blouse of soft, yet durable, wash silk worn with a modish skirt of white éponge. Skirt, $10.75; *waist,* $5.75

Low collar and loose sleeves has a pretty lawn blouse, excellent for tennis; $2

A narrow brim rolls becomingly on a hemp and figured ratine hat that would correctly complement a simple summer frock. The facing of the brim and the side of the crown are of the hemp in a dark green color, and the trimming of velvet ribbon and roses is green; $11.95

Distinctive but not bizarre is an organdy blouse with novel collar and cuffs; $4

Crisp and cool for summer mornings, a dainty dress of pin-dotted voile is effectively sashed with picot-edged taffeta ribbon; $9

A graceful afternoon or evening wrap, which this season is synonymous with cape, is made of satin, and lined with satin of another tone; $29.50

IN readiness for the first touch of real summer warmth the shops are now displaying the crispest and coolest of washable summer frocks. One costume that is particularly attractive for morning wear is illustrated at the upper left of this page. The blouse of soft, but durable, white washable silk bespeaks the season's smartest version of tailored collar, sleeves, and shoulder-line. The pretty, two-tiered skirt worn with this blouse is made of white, striped éponge and trimmed only with pearl buttons.

FROM DAWN TILL NOON

Shown at the lower right of the opposite page is another especially attractive morning costume made up of a separate waist and skirt. The waist, which is of lawn finely tucked and put together with hemstitching, is chiefly distinguished by the unusually smart collar. The skirt of embroidered crêpe has a soft, wide belt of the crêpe which fastens in front under two embroidered buttons. The embroidery on the skirt is done by hand in a bold and most effective pattern.

Quite as charming for summer forenoon wear as the costume just described is the one-piece dress sketched at the upper right corner of this page. The material of this frock is a white voile with pin dots in color combinations such as blue and white, and black and white. The gown is prettily made with tucks on the skirt, and a front panel marked by two bands of white voile hemstitched where they join the dotted voile near a line of tiny, white crocheted buttons. White voile also trims the waist and forms the collar and cuffs. A dainty white net vest discloses an undervest through which delicate pink ribbons are run. The sash, which is effectively tied in the back, is of white picot-edged taffeta. A dress of this kind is very desirable, as it is cool and easily laundered.

FROM NOON TILL "DEWY EVE"

For formal wear is the more elaborate dress of white net which is illustrated in the lower left corner of the opposite page. The skirt has four tunics, and an under-petticoat shows below them. Three of the tunics are of net embroidered successively with one, two, and three rows of buttonhole stitch embroidery, and the fourth is a tiny tunic of the soft-toned taffeta which also forms the pretty, box-plaited ruche at the bottom of the under-petticoat and appears again as a trimming for the sleeves. The simple and unusual design of the dress makes it a model that would be becoming to many types. Such a frock is suitable for either afternoon or semi-formal evening wear.

A charming cape, suitable for either day or evening wear according to the

colors in which it is chosen, is illustrated at the bottom of page 50. It is made of one tone of satin and lined with another, and is held in place by two soft, wide satin bands that cross in front and button in the back. This cape may be had already made in almost any color combination, or it may be ordered in any other combinations. Three excellent color schemes are Nattier blue and a lovely soft rose, black lined with flesh color, and Burgundy as a lining for midnight blue. The first is effective for evening wear, the second is suitable for both formal day and evening use, and the latter is appropriate for afternoon wear. With a fur scarf, this cape might be worn even on mild evenings in winter.

THE COUNTRY COAT

A pretty, light-weight, unlined coat for sports or general country use is sketched in the middle at the bottom of this page. Like most attractive coats of this kind it comes from England. It is of a new soft fabric, a knitted cloth which somewhat resembles angora, yet is not so heavy nor so rough. The coat comes in any of a wide variety of beautiful colors, such as brilliant greens, soft blues, delicate rose shades, and exquisite violet tones.

In the drawing with the coat just described is shown a very smart summer hat. The hat, which is of hemp, is trimmed with moire ribbon and may be had in white, black, or colors; $13.50.

Great is the variety offered by the shops in both the cut and the materials of the attractive mid-summer blouses of which such a large supply is needed. Illustrated second from the left at the top of the opposite page is an especially good-looking, fine, white lawn blouse of a simple type. It has a new and becoming collar which with the loose sleeves makes it excellent for tennis and similar wear. The only trimmings are the hemstitched bands which outline the collar and cuffs, and the line of hemstitching which marks the inset of the sleeve. The plaits, as in the best French models, are held in at the shoulder and pressed toward the front. Covered, washable lawn buttons give the blouse a trim finish.

After the manner of the newest Parisian models, this handkerchief linen waist has plaits that are pressed in; $3

Organdy, as well as the lawn which appears in the waist just described, has established itself as a favorite material for summer blouses, and one of the newest variations is embroidered organdy. A pretty blouse of this material is shown second from the right at the top of the opposite page. This model has just enough novelty in its collar and in the material itself to place it above the commonplace. The collar and cuffs are of the plain organdy, the link buttons are crocheted, and the bow is of black moire ribbon oddly inverted at the neck.

Entirely of handkerchief linen, in white or colors, is the lovely blouse shown at the top of this page. The new collar, the pretty turn-back cuffs, the absence of any trimming save the hemstitching, the pressed-in plaits in the front, and the black satin bow make it a really distinctive blouse.

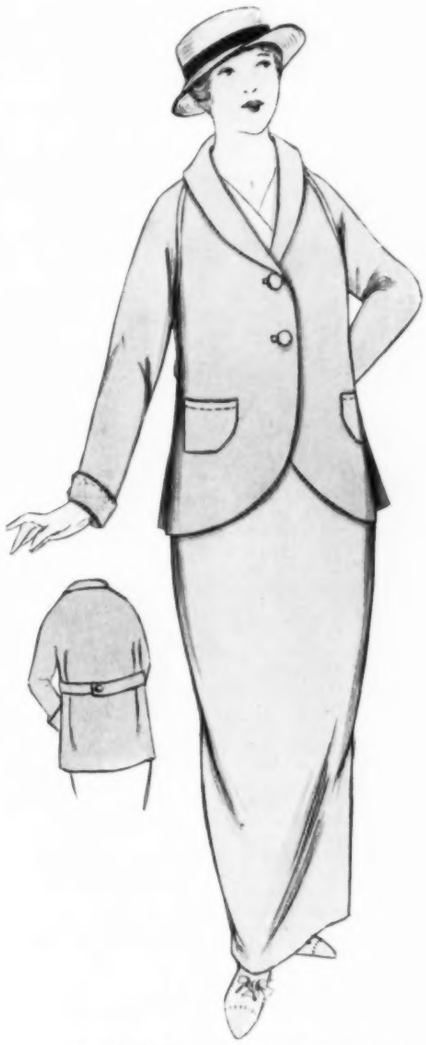
WAISTS AND MORE WAISTS

Georgette crêpe is one of the most popular materials for blouses this season, and justly so, for it gives the soft, sheer appearance of chiffon, and yet tubs beautifully and wears splendidly. One of the newest blouse models of this material is shown at the upper right of page 66. The model is a very simple one with a chemisette effect achieved by cording which also marks the armholes. The collar and cuffs are of hemstitched organdy. The collar is in one of the newest shapes and the deep, flaring cuffs are most attractive as, like the collar, they may be worn outside the coat of a suit. This waist may be had in white or in a color, and the range of colors includes a great variety of soft, beautiful tones.

Illustrated at the upper left of page 66 is a blouse of soft-toned, imported voile with yoke, collar, and cuffs of organdy. The blouse is trimmed with three rows of hemstitching, and there is a bit of black satin ribbon at the sleeves and neck.

(*Continued on page 66*)

To prove, perhaps, that one can not have too much of a fashionable thing, an airy net dress has four tunics: three of embroidered net and one of taffeta; $26



Raglan sleeves, a slight flare, and a new, angora-like material mark as this season's a sports coat that may be had in any fashionable color for $15

Still another version of the high, upstanding collar is achieved by a crisp white waist made entirely of lawn. Hand-embroidered crêpe skirt, $15; waist, $4.95

THE YOUNGER GENERATION

If Betty hadn't been ready full ten minutes too soon for the party, we should never have had this sketch of her lovely lace and net dress with the beautiful pink ribbons run through it

A smock is a very nice thing to play in, and if it is of pink wash crêpe with a long blue taffeta sash, one is really quite dressed up, too

In the afternoon, when the hardest part of the day's play is done, a little girl may put on a white crêpe frock with flowered trimming

Patterns of the three children's frocks shown directly above will be cut to order for $1 in 4, 6, and 8 year sizes. Order from The Vogue Pattern Service, 443 Fourth Ave., New York

Quite a family resemblance exists between a girl's blouse and her brother's deep-bosomed shirt and striped waistcoat

The grown-up girl belts her smock at the waist and laces it at the neck and wears it with a separate skirt

EVEN the plain little playtime frocks of gingham, chambray, and crêpe need not be without smartness as well as youthful charm if they are well planned and well made. The little smock, for instance, shown at the left in the middle of this page is not in the least commonplace. It is a French model of washable crêpe, and is cut in a simple, one-piece style with a kimono sleeve. It fastens in the back, and it is trimmed at the neck by a turn-over collar of white lawn. The sash, which is the unusual feature of the model, may be of white piqué, or of taffeta in a color contrasting to that of the smock. A blue sash with a pink dress would be pretty.

Smocks in the Kate Greenaway style are delightfully quaint and may now be bought at reasonable prices. One large shop which has a good children's department is showing a one-piece Greenaway model in Delft blue, tan, or pink chambray that is altogether charming. Both the front and back are laid in box plaits held in by a belt of the material. Bloomers of the same material are included with this dress.

Figured crêpe is used in a novel way to trim the crêpe afternoon dress shown at the right of the sashed smock illustrated; and either old-fashioned, flowered organdy or net and lace could be used to make the delightfully demure-looking party frock pictured in the middle of the page.

For older girls, the waist of lawn with the waistcoat of striped gingham illustrated at the upper right corner of the page is especially becoming, as is also the simple smock blouse of colored linen, to be worn with a white skirt, which is shown at the lower right of the page.

The hat to be worn with either the smock illustrated or the Kate Greenaway one described might be of white piqué with a drooping, stitched brim, and a full crown encircled by a black velvet ribbon.

A pretty hat of a more formal character is in a mushroom shape of hemp straw, the round crown trimmed with a wreath of roses over a band of velvet.

SEEN on the STAGE

There Is a Fad for Scorning All Artistry in Art, Yet "A Scrap of Paper" Has Lived on That Virtue Alone for Forty Years—"The Charm of Isabel"

By CLAYTON HAMILTON

THERE is a devastating tendency at the present time to undervalue technical efficiency in all the arts. Artistic finish is decried as artificial, and a premium is set on crudity of craftsmanship. Those studious and careful artists who endeavor to maintain the fine traditions that have been handed down through countless generations are smiled at as old-fashioned; and the veriest tyros are described as geniuses because they are making monstrosities for which there is no precedent in the past. We are confronted by a condition that hampers not only the appreciation of good art but also the production of it. When standards that have always stood are lightly swept away, chaos is come again.

In order not to be bewildered by the present fad, let us remind ourselves of the necessary nature of artistic craftsmanship. In making any work of art there are two steps: first, the selection of details from nature; and second, the arrangement of these details according to a pattern. By the analytic process of selection the work becomes an interpretation of life, and by the synthetic process of arrangement it becomes a representation of life. Both of these processes have lately been assaulted. One group of innovators has tossed aside the pattern altogether and maintained that art should get along without arrangement, and another group has maintained that art should get along without selection and has emphasized this heresy by shoveling together a helter-skelter of incongruous details.

THE SLOGAN OF SECESSIONISTS

The slogan of those who have seceded, in the one way or the other, from the standards of excellence which are observable in all the great works of all the great periods of art is that much-abused catch-phrase, "a return to nature." By making workmanship less workmanlike, by making artistry less artistic, they contend that they are bringing their productions more closely into accordance with life. One can easily imagine how swiftly this specious argument would have been swept aside by Goethe, who declared that the sole excuse for the existence of art was that it was different from nature. Nature is notoriously inartistic. The purpose of art is not to imitate nature, but to interpret it by selection and to represent it by arrangement.

The recent assault upon technical efficiency has been carried forward most vigorously in the domain of painting; and a group of charlatans have been trying to make the public believe that the art of painting can get along without composition, or color harmony, or drawing. These men, who call themselves the painters of the future, fling their paint-pots at a canvas and insist that thereby they are recording an impression of nature. But an impression is of no value so long as it is received only by the artist; it becomes of value only when it is communicated to his public. If the painter's impression of a Nude Descending a Staircase gives the public an impression of a Staircase Descending a Nude, there has evidently been some hiatus in the medium of communication.

Of the cognate insurrection in the art of sculpture, it is necessary only to record that the charlatans have been endeavoring to make their models look like blocks of wood, and that the trouble with this method is that the majority of human beings are not blockheads. In music, it has become fashionable, for the moment, to ridicule the great Italian composers because they were fond of melody, and to dismiss the still greater German composers as old-fashioned because their work was rich in harmony. Instead, the public is offered tone-poems devoid of melody and cacophonous operas in which the element of discord is emphasized as cryptically meritorious.

A late personal photograph of Kitty Gordon, whose popularity in America seems to have no end. For months now she has been playing successfully in the larger cities the leading rôle in "Pretty Mrs. Smith," in which musical comedietta she will appear in the autumn in New York

THE ASSAULT UPON TECHNIQUE

Style in literature has, by the influence of the same revolt against traditional standards of taste, become unfashionable for the moment. Artists who toil and sweat and agonize for twenty years to teach themselves the subtle and evasive craft of setting words harmoniously side by side are laughed at as lacking in virility. It has become a fad to patronize and pity Tennyson, for the sole reason that, by virtue of great labor that would have broken and destroyed a less enduring spirit, he made himself the most impeccable artist in English verse since Milton. He is called effeminate, because he dared to write with literary finish; and a passage of strident Billingsgate by Mr. Masefield is regarded as more manly than the "Ode on the Burial of the Duke of Wellington."

Were it not for these signs of the times that are manifested in the other arts, it would be difficult to understand the attack that is being made from all directions on the technique of the drama. The extremists in this campaign of demolition go so far as to deny that there is any such thing as a special craft of the theatre, and are fond of quoting a disgruntled remark by the great novelist Flaubert, to the effect that any one of ordinary intelligence can easily sit down and make a play. This is the same as saying that any butcher can make a statue, by choosing suddenly to hack at a block of marble instead of carving the carcass of a lamb.

But, for the most part, the insurrection is organized as an assault upon the well-made play, and especially on those practitioners of the dramatic art who insist on making plays in accordance with a nicely calculated pattern. It is a custom among anarchists to strike at kings; and just as those who have grown impatient of literary style are accustomed to attack Tennyson, so those who have grown disgruntled with dramaturgic structure are accustomed to attack Pinero. Pinero is a dramatist; but he is condemned for being dramatic. He is an artist of the theatre; but he is condemned for being theatrical. He is a master-builder; but he is condemned for building well. The volley of arrows launched at such high heads as those of Tennyson and Pinero fly harmlessly over a host of lesser craftsmen; and the bunglers among them are even lauded for their lack of technical efficiency. This is, perhaps, to be expected in a period which makes a hero of the loiterer and considers it a crime for the industrious toiler to succeed.

THE TRADITION OF GOOD WORKMANSHIP

It was Eugène Scribe who devised the formula for the modern well-made play, and also invented the phrase—*la pièce bien faite*—by which it is generally known. This formula has been passed down directly, with certain amplifications, through Victorien Sardou to Henry Bernstein. It has also been passed down less directly, with many changes and improvements, through Alexandre Dumas, *fils*, to Sir Arthur Pinero. Likewise, it was from Scribe that Henrik Ibsen in his youth learned the technique of the drama; and Ibsen has become, in turn, the teacher of many of the leading playwrights of to-day. The tradition of good workmanship which Scribe inaugurated in the modern theatre is responsible for the enduring excellence of nearly all the great plays of the modern period; for, just as style is the surest preservative of literature, so structure is the surest preservative of dramatic composition.

Yet it has recently become fashionable to sneer at Eugène Scribe and to condemn the tradition of the well-made play. If Scribe were laughed at for his undeniable deficiencies—his lack of reference to life, his unreality of characterization, the absence of literary distinction in his dialogue—the attack would be not devastating but inspiriting; but, unfortunately, he is laughed at for his single and extraordinary merit—the masterly manipulation of his plots. He was by no means a great dramatist; but he was great, at least, in that essential quality of craftsmanship for which he is most noisily condemned. He was, to quote an old phrase of Mr. Rudyard Kipling's, a master of good workmen; and this distinction is annoying to those who choose to argue that the drama should get along without good workmanship.

"A SCRAP OF PAPER"

THE fact that structure is the surest preservative of dramatic composition has been emphasized by the recent revival of "A Scrap of Paper." This well-made play, by Victorien Sardou, was first produced in Paris—under the original title of "Les Pattes de Mouche"—in the spring of 1860, when the author was only twenty-nine years old. It was written under the immediate influence of Eugène Scribe, and it may be described as a typical Scribe comedy devised by a disciple who was even more ingenious than his master. On the stage of the Empire Theatre, this bit of mechanism is still interesting to the public, fifty-four years after it was first exhibited.

The point to be emphasized, in illustration of the present context, is that the sole merit of "A Scrap of Paper" is its ingenuity of structure. The piece is devoid of theme and tells us nothing about life. There is not a single real and living person in the cast of characters. There is no literary merit in the lines. Yet this play is still alive; whereas a multitude of more ambitious efforts dated in the 1860's have died with the decade in which they were originated. It is still alive because it was well-made, according to the technique of its time; and this excellence of craftsmanship has triumphed over its inherent emptiness of content, and preserved it for the entertainment of the public of to-day.

There is no denying that "A Scrap of Paper" is old-fashioned. It begins with one of those "dust-the-furniture" expositions which are frowned upon in this advanced age when most plays are expounded by one-sided conversations over a telephone. The dialogue is replete with soliloquies and asides; and the balance of character against character and scene against scene is obvious and artificial. The entrances and exits are not so studiously motivated as in the well-made dramas of to-day; and certain of the parts, like Mademoiselle Zenobie (the self-insistent old maid) and Anatole (the callow youth), and Mathilde (the story-book young heroine), have lost their interest for a generation that prefers to fix its mind on other topics, like feminism and eugenics. Yet the fact that this play was cleverly constructed, according to the tenets of its time, is still apparent in this period of different ideas. It may be that ideas change (as human bodies are said to) every seven years or so; but artistry endures even through countless generations.

Mme. Bertha Kalich finds in "Mariana," the Spanish tragedy which serves as the reason for her tour of western theatres, an excellent opportunity for her power of intense dramatic climax

As a somewhat delayed reward for her cleverness in "The Pink Lady," Hazel Dawn is next season to have a musical comedy written just for her

And the artistry of "A Scrap of Paper" is undeniable. It may be interesting to record that the formula of this fabric is precisely the same as that which was employed in one of the most signally successful plays of the season of 1913-14. Throughout the plot of "Grumpy," a certain flower is hunted from hand to hand, exactly as a certain letter is pursued throughout the structure of "Les Pattes de Mouche." In fact, this comedy of Sardou's has been accepted as the pattern for most of the detective plays which have been set before the public in the last half century.

It is therefore interesting to record that Sardou himself derived the most effective expedient that is manifested in "Les Pattes de Mouche" from the very inventor of the detective story—Edgar Allan Poe. In "The Purloined Letter," Poe's detective (who served as the original of Sherlock Holmes and a host of minor figures in this form of fiction) had expounded the ingenious theory that the best way to hide a document that was certain to be hunted for would be to leave it in plain sight of any one who chose to seek it; and this thesis was adopted by Sardou (who was one of the best borrowers in literary history) as the basis of his second act. But the ingenuity with which the audience is made to view, with the utmost measure of imaginative suspense, the passing about of the embarrassing letter from one character to another, could scarcely have been excelled by the inventive genius of Edgar Allan Poe himself. Such a play as "Grumpy" must have been easy to make, with "A Scrap of Paper" as a model; but Sardou had no model for his ingenuity, except an abstract idea derived from Poe and an abstract formula derived from Scribe.

The reason why "A Scrap of Paper" was chosen for revival at the sunset of the recent theatre-season was that Mr. Charles Frohman discerned that the equally prominent parts of Prosper and Suzanne might be acted by Mr. John Drew and Miss Ethel Barrymore. These admirable players were surrounded by a cast containing such excellent artists as Mr. Charles Dalton, Mr. Fuller Mellish, Mr. Ernest Glendinning, Miss Jeffreys Lewis, and Mrs. Thomas Whiffen, and also such popular performers as Miss Mary Boland and Miss Charlotte Ives. Yet the performance as a whole was less

(Continued on page 84)

It is in the "Garden of Paradise" by Edward Sheldon that Emily Stevens elects to appear next season

Marie Nordstrom, the charm in "The Charm of Isabel," playing the woman who "couldn't say no," with Ned Sparks as one of the men to whom finally she said it

THE COUNTRY of LORNA DOONE

The inns of Devon still appear to be the homes that originally they were; this one standing on the cliffs of Lynton looks over the Bristol Channel to the coast of Wales

Lynmouth, fortified against the sea, and with roofs thatched to harmonize with the hillsides—Lynmouth, where neither man nor horse nor boat is ever known to hurry

North Devon Possesses the Beauty of Sea and Mountain, the Charm of Romance, and the Thrill of Hunting the Wild Red Deer

ROSES climbing on a rustic fence, and beyond the fence the sea! Such is the view from the thatched, ivy-clad veranda of the Cottage Hotel at Lynton in north Devon. Those who sit upon that veranda invariably declare that the world is good, partly because of the view, but partly, also, it is to be suspected, because of the clotted cream and black currant jam which one always has "to one's breakfast" at the cottage—delectable dainties which transport even the most confirmed pessimist to a region of higher and more tolerant thought.

The beauty of north Devon is the boast of England. It combines rocky cliffs with the soft, lush verdure of trees and undulating valleys. Fuchsia hedges fringe the lanes, and nodding foxgloves give exquisite color against stone walls. The region is loveliest in June, July, and August, though as early as April and May the meadows are yellow with primroses, and little brown finches make the world musical with their joyous greetings from nest to nest. Life moves smoothly and serenely in Devonshire, hurry and worry never find their way among its hills, and even the dialect of its people is soft and slow and rich.

WHERE LORNA DOONE LIVED

When Blackmore wrote the life of Lorna Doone, he threw an added glamor of romance over north Devon, where she lived. It is possible now to visit the little church where Lorna was married to the redoubtable John Ridd, and even to have tea at the old house where she passed her girlhood; and visitors to Lynton never fail to drive to the Doone valley. The little river that runs by Lynton is edged with hidden caves each with a thrilling history, and is framed by overhanging trees; there is over it an old moss-covered stone bridge that is in itself a worthy goal for the traveler.

Lynton and near-by Lynmouth are called twin villages; but they are not in the least alike, for Lynmouth lies at the sea level and is primarily a fishing port, while Lynton is situated five hundred feet above it on the cliffs and commands a marvelous view of the distant coast of Wales. A cliff railway is the most practical method of communication between the two villages. If the railway seems too mechanical in the midst of this natural beauty, there are hardy little Exmoor ponies that will take one to the top of the hills with ease and in perfect safety. When Lynton is reached there is the possibility of a walk along the cliffs to what is known as the "Castle Rock." This jutting promontory seems to be hanging midway between the sky and sea, and it is less for the beauty of the view than for the strangely wild and stimulating sensation that it gives to those who stand upon it that it is sought out.

Clovelly, a tiny and most picturesque town on the coast, is a place that may be visited from Lynton. It consists principally of one steep, cobbled street which is the scene of all the village activity. Donkeys transport provisions—and visitors—from one level to another.

Another popular resort of north Devon is Ilfracombe, a very thriving and modern town, though somewhat spoiled by "trippers" who come over from Bristol by the daily boat. It lacks altogether the charm of antiquity, and has not the restful appeal of the twin villages, which escape the bustle of modernity by being off the main line from London.

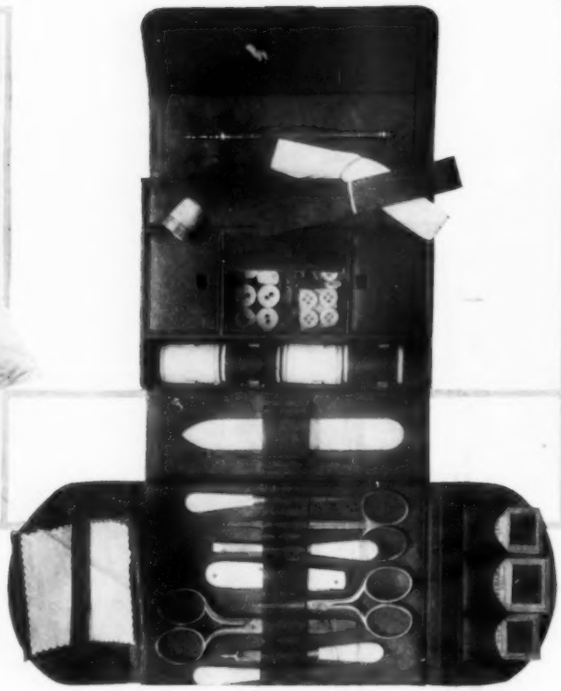
HUNTING THE RED DEER IN DEVON

The beauty of the land and the contrast of its life with that of the rest of the world bring the summer sojourner, but in the winter there is another temptation. From August until April, the red deer is hunted in Devon; and in no other part of England are wild red deer hunted now at all. The staghounds of Devonshire have many eager followers, and it is a curious fact that since a regular pack has been established and hunted the deer have multiplied in extraordinary numbers.

Those who come into Devonshire by train from London will find that the journey is both interesting and comfortable, and requires only about seven hours. However, it is now easy to motor from London to Lynton, for a new road has lately been constructed over the moors just before Lynton is reached which obviates the necessity of climbing the Lynmouth hill. This is a great boon to motorists, who used to forego the picturesque beauties of Lynton in order to escape the humiliating possibility of being "towed" to their destination. There are two routes from London; the first includes Bath, the second goes through Minehead and Porlock. As for inns, the Cottage Hotel at Lynton and the Tors at Lynmouth are the most picturesque and attractive.

Lee Abbey, sheltered in the hills of Wringcliff Bay, was owned for seven generations by the family of Whichehalse, which played an important part in the life of "Lorna Doone"

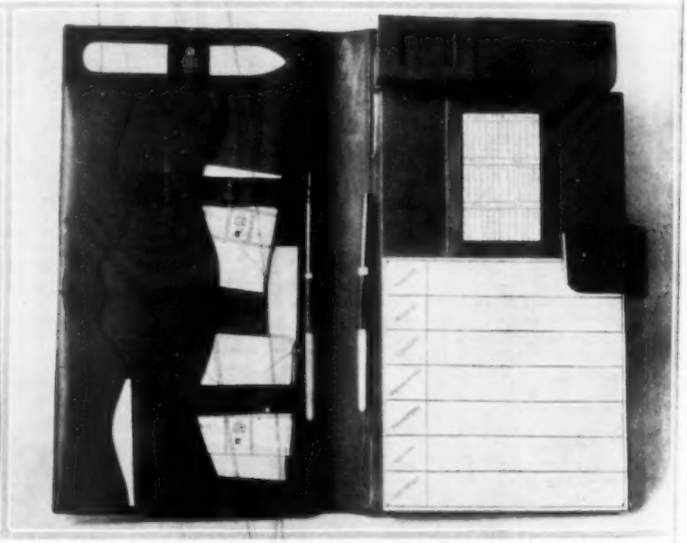
A fourteen-inch pillow of down, silk covered, which no chair is too comfortable to need or too uncomfortable to resist, comes in a silk lined auto leather case which, when the pillow is out of it, continues to serve a useful purpose by holding magazines in its outer pocket; $19



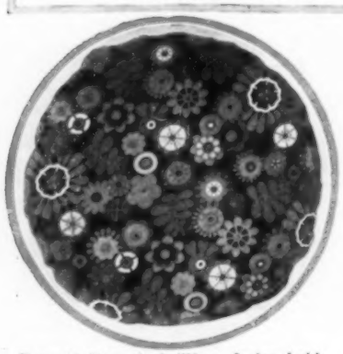
Into a long-grain Morocco case, five inches long and less than two deep, are fitted so many tools for sewing and for manicuring that there is no room left to miss anything; $17.50

A case to carry the ordinary book with extraordinary convenience, an ivory blade to cut the pages, a broad ribbon to mark them, and an outside pocket for the inevitable odds and ends one must have by one every moment of a journey; in long-grain Morocco with silk lining; $7

The traveler is made independent of the mishaps of fate by this case, six inches deep, which holds the wherewithal for the saving cup of tea. The spoons are nickel and the nickel stove has an electric attachment; $23.50



Not only is the ink-well in this writing portfolio a safety one, but everything else in it is kept secure by a lock and key. The case itself is of crushed Morocco and may be chosen in tan, rose, blue, or green; $12.75



Futurist linen in brilliant design holds old-fashioned down in a convenient pillow 12 inches in diameter; $4

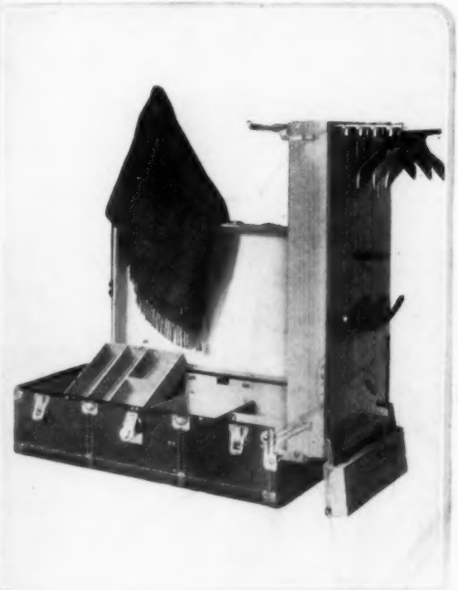
SEVEN OF THE COMFORTS OF HOME GO A GREAT WAY—IN FACT, AS FAR AS THE JOURNEY EXTENDS—TOWARDS MAKING ONE COMFORTABLE AWAY FROM HOME

To hold fragrant, Hindoo herbs Ann Haviland makes of any shade of crêpe a pillow which follows the lines of head and shoulders

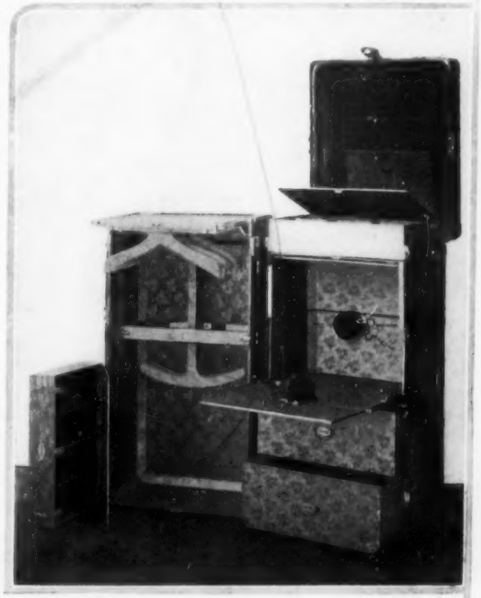
The useful overnight bag may be had, as shown at the left, in seal-grain goatskin, moreen lined, in sizes from 12 to 14 inches, at $16 to $17.50. A different type of bag, illustrated at the right, is of long-grain morocco lined with moire; price, $30. The fittings of French ivory, which are appropriate for either of the bags illustrated, are priced at $14.25

Stout and plain is the man's bag of grain-oxhide, with one inside pocket. With leather lining, the price is $19; with moreen lining, $16. At the left is a pigskin case fitted with toilet articles. It may be hung on the wall or may stand on the dressing-table. Brushes of ebony; other articles of black celluloid; case measures 6 x 11½ x 2 inches; price, $17

INDISPENSABLE ACCOMPANIMENTS FOR THE ROUND THE WORLD JOURNEY, AND OTHERS AS INDISPENSABLE FOR THE OVERNIGHT TRIP

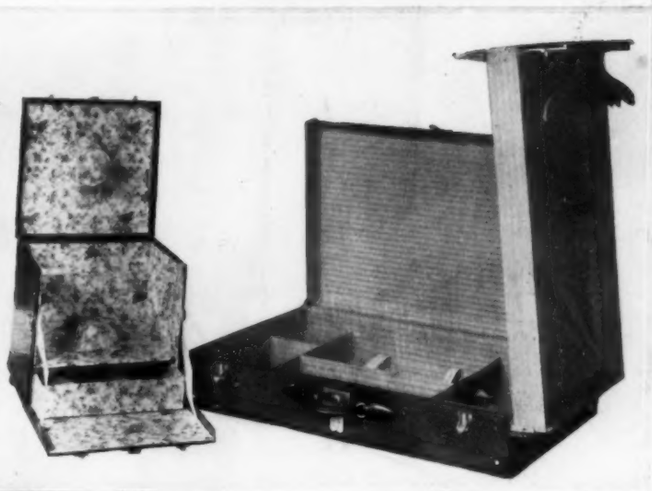


A trunk berth-high and 43 inches long, with rounded, reinforced corners and a Yale lock. The tray holds 6 to 8 gowns, or 4 to 6 suits; below it are partitioned trays. Cover and binding are of blue fiber, and the lining is a fabric of a lighter blue; price, $56.50. The English steamer rug is $7.50



Durability and convenience is the combination offered by a large wardrobe trunk which comes in both a 40- and a 45-inch height, and has space for about 20 gowns, or 10 to 12 suits. The compartments include a shoe tray, a tray for accessories, and a hat-box which may be made into two deep drawers; price, $67.50 to $125

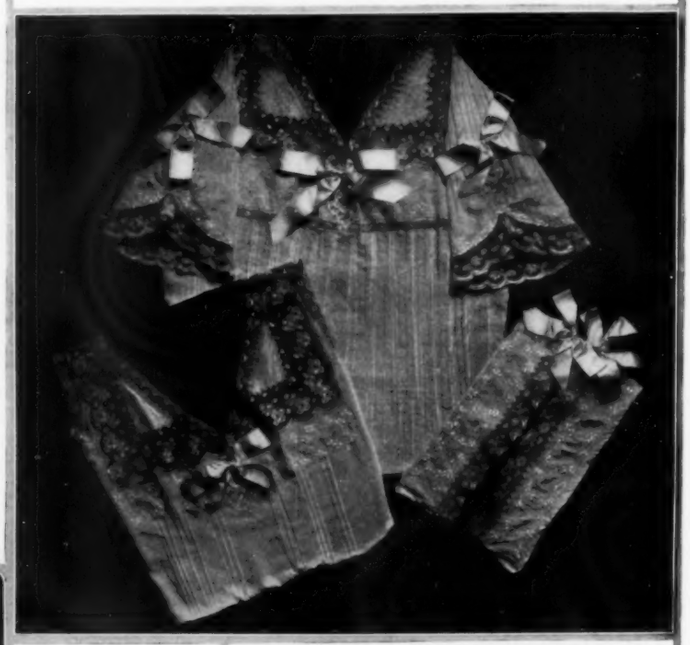
The shoe trunk, at the left, 33 inches long and covered with a blue, leather-like composition, has two trays partitioned for shoes, and one for riding boots or accessories, all lined with green canton flannel; price, $25.50. The hat trunk, at the right, is of black fiber, is brass trimmed, and is 26 inches square. Within are spaces for six hats, a partitioned tray for shoes and stockings, and a tray for accessories; price, $29



A novelty acceptable to the traveler who would avoid unnecessary luggage is the wardrobe suitcase. Measuring 32 or 34 inches, it is easily carried, and on boat or train the garment section may be set upright and the rest of the case can be closed; price, $30. A bonnet box, shown at the left, has space for two hats and a tray for accessories. In black fiber, with nickel trimmings, it is priced at $13.50

The touch of the true artist in simplicity of line and the touch of the true Parisian in an end thrown capewise over the shoulder in front, a puff in the back, and—newest of the new in trimmings—plaitings of black and white malines, are shown in this charmeuse negligee

Paris has discovered the airiest and daintiest of trimmings for daytime dresses, embroidered net, to be no less charming as a trimming for a nightgown; so here, trailing, beflowered vines of embroidery are inset between puffings of net and rows of lace on a nightgown of batiste



The most fastidious taste would be appeased by lingerie of fine, hand-tucked, exquisitely hand-embroidered handkerchief linen, trimmed with insertions of point lace, ribbon bows, and a lavish amount of Valenciennes lace

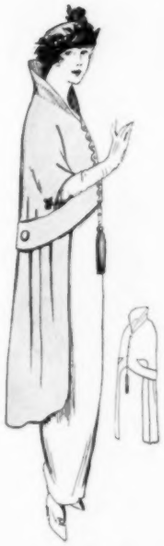
LINGERIE CONFUSES HAND-EMBROIDERED LINEN TRIMMED WITH LACE WITH LACE TRIMMED WITH HAND-EMBROIDERED LINEN—A NEGLIGEE OF THE FRENCH FRENCH

Tucked and hand-embroidered handkerchief linen trimmed with lace, or, perhaps quite as correctly, lace trimmed with hand-embroidered and tucked handkerchief linen, forms an attractive little underblouse. There are drawers to match on which lace and embroidered bands replace the ruffles of former days, and even the bows are flat pump bows

THE VOGUE PATTERN SERVICE

The Voluminous Cape and Long, Plaited Tunic Are Striking Exponents of the Present Whim of Fashion to Indulge in Yards and Yards of Material

Nos. 2610/13-2611/13
A dance frock of canary yellow crêpe and cream lace may be girdled with russet brown ribbon



No. 2573/13
The latest whim of fashion is met with in a cape of blue moire lined with Roman gold chiffon

No. 2613/13
Black and white striped silk, jet tassels, and a collar of black satin spell a smart little jacket

No. 2609/13
Black satin lined with pink makes an evening cape; broadcloth adapts it to motor or steamer

Nos. 2591/13-2592/13
Over a jade green satin lining is hung a long plaited tunic of silk tulle of the same color

The patterns illustrated on this page, sizes 34 to 40 inch bust measure, are 50 cents each for waist or skirt, or $1 for complete costume; except Nos. 2573-13 and 2609/13, which are priced at $1 each. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Ave., cor 30th St., N. Y.

Nos. 2496/13-2497/13
Taffeta for panniers, plain lace for a bodice, ruffles of lace for a skirt

Nos. 2542/13-2543/13
Dove gray satin trimmed with silver lace fashions an evening gown

Nos. 2410/13-2411/13
Coral satin, with girdle of matching velvet and rhinestone buttons

Nos. 2589/13-2590/13
Ivory satin sashed in willow green silk and veiled in cream lace

Nos. 2593/13-2594/13
Chinese blue taffeta, deep écru lace, and a tassel of amber for contrast

THE MODES *of the* MOMENT SIMPLIFIED

Nos. 2619/13-2620/13
The trimness of a suit combined with the coolness of a gown in a model of stone gray tussur linen

Nos. 2623/13-2624/13
A gown particularly effective in raven blue taffeta, with collar and sash facing of Roman gold for contrast

Nos. 2617/13-2618/13
Lizard brown crêpe with bodice of Mexican red chiffon veiled in brown chiffon would be effective

Nos. 2615/13-2616/13
A design which suits linen in some such shade as raspberry, with raspberry and écru in the stripes

Nos. 2621/13-2622/13
Such a quaint model is most appropriately developed in quietly patterned silks or soft cotton crêpes

Nos. 2625/13-2626/13
In old-blue handkerchief linen this frock with a vest effect in white piqué would seem and be cool

THE patterns on this page are designed to solve the wardrobe problem of summer days in town. Nos. 2623/13-2624/13, made of a dark shade of crêpe or taffeta or charmeuse, with the collar and sash facings of a bright, becoming color, would be very smart as well as appropriate for town wear. Nos. 2619/13-2620/13 form a dress that, because of its short peplum belted in by a patent leather or soft kid belt, gives the effect of a coat and skirt. In tussur linen or an oriental silk in the new stone gray shade, with crisp white organdy collar and cuffs, and a white belt, this will make a delightfully cool looking frock for wear about town.

Frocks That as a Preliminary Are Appropriate and as a Conclusion Are Smart for the Summer Day of Shopping and Luncheon in the City

Note.—The patterns illustrated on this page, sizes 34 to 40 inch bust measure, are priced 50 cents each for waist or skirt, or $1 for complete costume. Directions and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York City

Nos. 2494/13-2495/13
Sprigged dimity for coolness or flowered crêpe for practicality is equally charming

Nos. 2475/13-2476/13
The crispness of taffeta adapts it to the puffed skirt and plaited frills

Nos. 2559/13-2560/13
Included with the unusual coatee pattern is a pattern for the kimono blouse

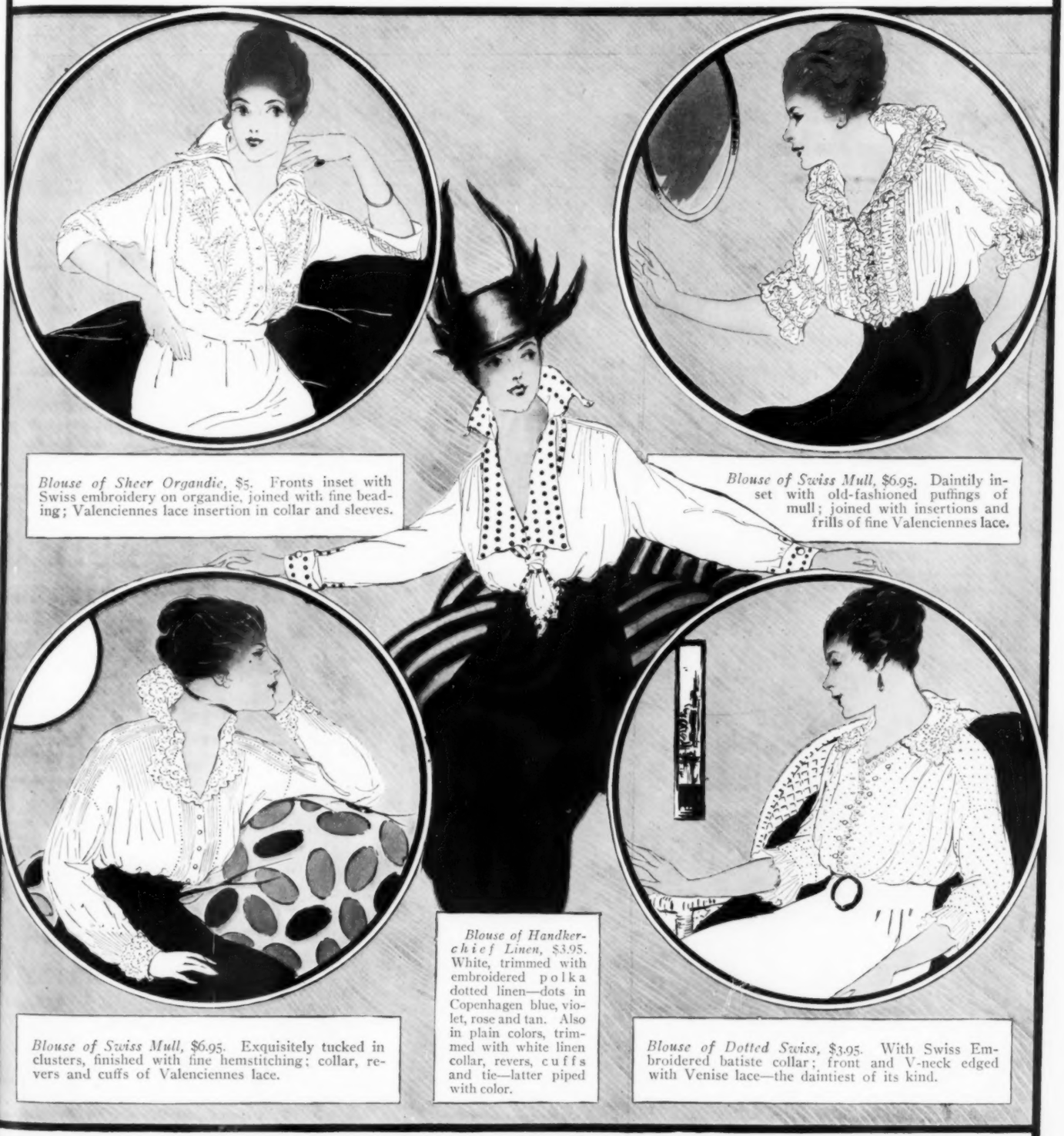
Nos. 2322/13-2323/13
Adapted impartially to flowered silk, embroidered crêpe, or patterned dimity

Nos. 2574/13-2575/13
Combinations of satin and serge began the season and bid fair to outlive it

Nos. 2563/13-2564/13
Natural colored pongee is suggested for this skirt, and cream lace for the bodice

GIMBEL Summer Blouses, $3.95 to $6.95

French Organdie! Swiss Mull! Dotted Swiss! Handkerchief Linen!



Blouse of Sheer Organdie, $5. Fronts inset with Swiss embroidery on organdie, joined with fine beading; Valenciennes lace insertion in collar and sleeves.

Blouse of Swiss Mull, $6.95. Daintily inset with old-fashioned puffings of mull; joined with insertions and frills of fine Valenciennes lace.

Blouse of Swiss Mull, $6.95. Exquisitely tucked in clusters, finished with fine hemstitching; collar, revers and cuffs of Valenciennes lace.

Blouse of Handkerchief Linen, $3.95. White, trimmed with embroidered polka dotted linen—dots in Copenhagen blue, violet, rose and tan. Also in plain colors, trimmed with white linen collar, revers, cuffs and tie—latter piped with color.

Blouse of Dotted Swiss, $3.95. With Swiss Embroidered batiste collar; front and V-neck edged with Venise lace—the daintiest of its kind.

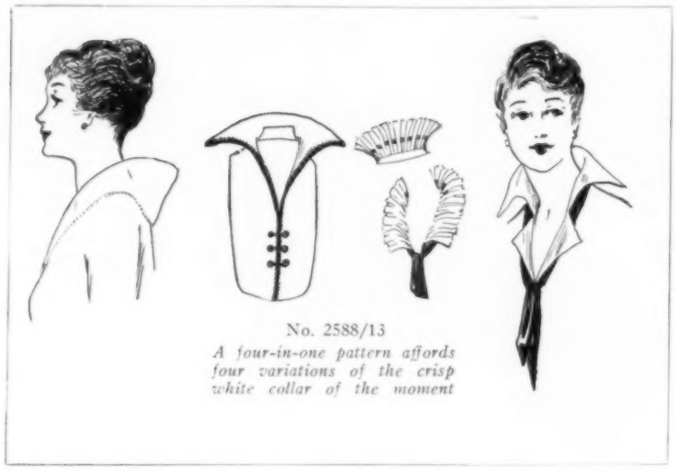
GIMBEL BROTHERS

Broadway NEW YORK Thirty-third Street

THE INDISPENSABLE SEPARATE BLOUSE *and* SKIRT

Long Tunics both Plaited and Plain, Skirts sans Tunics for Real Tramping, and Low, Rolled Collars Cut and Starched to Make Them Flare

Nos. 2567/13-2568/13
Handkerchief linen may be chosen for this blouse, and duvetyn or crash would admirably fashion the tailored skirt



No. 2588/13
A four-in-one pattern affords four variations of the crisp white collar of the moment

Nos. 2498/13-2499/13
White piqué or its cousin once removed, washable white corduroy, may well be chosen for the outdoor country costume

THE box-plaited skirt has returned to favor, and in such a model as No. 2628/13 the plaits may be taped to hold them in place and to allow them to flare only at the extreme edge of the long tunic, which is hung over a straight, narrow underskirt. No. 2627/13 shows another version of the much-exploited long tunic. The tunic is attached to a yoke.

No. 2570/13
Tennis or golf is suggested by the trimness of this skirt in linen or French flannel

No. 2627/13
Taffeta or serge or both might fashion this skirt with the new long tunic

No. 2628/13
One way of achieving the modish flare of tunic is by box plait after plait

No. 2569/13
Simple, severe lines and a convenient patch pocket proclaim this a sports skirt

The patterns illustrated on this page, sizes 34 to 40 inch bust measure, cost 50 cents each for waist or skirt, or $1 for complete costume, except No. 2588/13, in which is included the four collar models shown. An illustration, directions, and material requirements are given with each pattern. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York City

No. 2596/13
Smacking somewhat of a coat in cut is this pattern for a crêpe or taffeta blouse

No. 2373/13
A gaily tinted handkerchief linen blouse is subdued by collar and cuffs of white linen

No. 2483/13
Contrast in color and material in a crêpe de Chine blouse with piqué vest and collar

No. 2484/13
Plaits turned in from the shoulder and scrupulously pressed in mark a French model

No. 2614/13
Flesh colored linen trimmed with rows of hemstitching and rows of tiny buttons

Violet Sec

TOILET WATER

Violet Sec is the violet of violets. No other perfume carries with it the atmosphere of distinction that uniquely belongs to our 1914 Violet Sec.

Richard Hudnut

DeBevoise
No. 4803—$6.00
(Hocked-Front)

Complete your Summer wardrobe with the dainty

DeBevoise

(*Pronounced* "debb-e-voice")

Leading stores are now showing our many new Summer models—specially designed for warm-weather wear under diaphanous gowns and blouses—chic, cool, comfortable and superlatively stylish

Nothing else for over-the-corset wear can so enhance the charm and beauty of your gowns—your figure—your entire appearance. Wear the DeBevoise this Summer and see what a difference it makes

200 DeBevoise Brassiere Styles—50c to $15

For every figure—slender, medium, stout—and for every occasion—street-wear, dancing, athletics, decollete, lounging, swimming, etc. Bandeau-, Underbodice-, Dress-Shield Brassieres, etc. Open front or back

Ask your dealer for the "debb-e-voice"

Always insist upon this label: DeBevoise Brassiere There is no substitute for the best

Write us today for our new Book of Summer Styles beautifully illustrated with more than 100 photographs

CHAS. R. DEBEVOISE CO. 1270-F Broadway New York City

Makers of Brassieres exclusively, operating the largest and finest Brassiere factory in the world

THE HOUSE "LA PAIVA" BUILT

LATEST comer among the notable clubs of Paris, but one which is by no means waiting for age in order to acquire importance, is The Traveller's Club, which has entered upon its career housed in quarters so luxurious and so renowned that only the distinction of the names appearing on its list of members obviates the danger of its becoming known as "the club which lives in the house 'La Paiva' built."

Though "The Traveller's Club" is avowedly and conspicuously cosmopolitan, numbering among its members men of nearly every nation, no other organization established outside the United States ever enrolled such a host of well-known Americans. It is, in fact, a European connection of American fashionable clubs, for any American who is a member of one of the exclusive clubs of our larger cities is, ipso facto, eligible for election to the Paris club. Large as the American membership is, however, this is not by any means an American club; its presiding officer is Lord Grimthorpe, a member of the Privy Council of Great Britain, and among the members of its executive committee are the Duke of Marlborough, the Duke of Newcastle, and other well-known men of nearly every nationality, including four citizens of the United States.

MEMBERSHIP ROLL

On the membership roll are to be found the names of the Duke of Argyll, uncle of King George V; the Duke of Manchester; the King of Greece, who was elected when he was the Duke of Sparta; His Imperial Highness, the Duke of Leuchtenberg; His Royal Highness, Don Jaime of Bourbon, son of the late Don Carlos, pretender to the Spanish throne; half a dozen German serene highnesses, six Russian grand dukes, several reigning Hindoo princes, a round dozen of Turkish and Egyptian pashas, and an imposing array of other notables.

Even the American membership has cosmopolitan characteristics, for the roster shows a fair quota from the chief clubs all over the United States—from New York to San Francisco, and from Buffalo to New Orleans—which includes such well-known names as those of Mr. Henry Clay Frick, Mr. C. Oliver Iselin, Mr. Mortimer L. Schiff, Mr. Pierre Lorillard, Mr. Ogden Mills, Mr. Henry Payne Whitney, Mr. William Astor Chanler, and Mr. Thomas Hitchcock.

STORMING THE BASTION OF ARISTOCRACY

Unlike the older clubs of Paris, which are down in the restless, noisy center of the city, The Traveller's Club selected the tranquil and aristocratic location of the Champs Élysées, and took the famous Paiva mansion.

The woman who built this house which astounded even the luxury-loving Paris of 1860, was a familiar figure in the metropolis, though she never attained the social distinction which she coveted, despite the fact that she was the Marquise de Paiva. She was known there as "La Paiva," surnamed "La Lionne Noire" because of the tangled mane of inky locks that framed her striking face, and it was rumored that she was a Russian adventuress of somewhat humble origin who, on her arrival in the French capital in the early 1.ties, was possessed of a very large fortune inherited from two or more ex-husbands, one of whom had been a millionaire banker in Moscow.

Because of her musical talent, she was made much of by the musical enthusiasts of the time, but her social ambition grew restive with only her little coterie of acquaintances to feed it, and she aspired to wider scope. Titles counted for much in those days of the second Empire, and she set her clever mind to work to acquire one. Chance aided her; one summer evening, returning on foot to her apartment in the rue de Berri, she stopped to rest on a bench in the Champs Élysées to watch the procession of handsome equipages, and to ponder doubtless the means to obtain the desired title. Deep in thought, she let fall her fan; it was picked up and handed to her by a man who was seated near her. She observed that he was a foreigner, and obviously a gentleman; "perhaps a nobleman"! He was in very truth the Marquis Carlos Ruiz de Paiva, a Portuguese grandee, and the following week she became the Marchioness.

Armed with this title, she stormed the bastions of the Parisian aristocracy, which, however, never yielded to the assault. Failing in this attempt she set about captivating Paris by her conspicuousness. One of her most effective methods of acquiring fame was by going about in superb equipages which threatened to eclipse in brilliancy those of the Empress Eugenia.

Failing to obtain the recognition she coveted by audacity of attire and manner, she took up the pose of an intellectual and a patron of the arts, one who despised the flippancies of fashionable society. She gathered about her many of the most eminent litterateurs, painters, and sculptors of Paris. She established a semi-Bohemian salon, and delighted to speak of herself as the Madame Récamier of the second Empire. Counseled and encouraged by the illustrious gentlemen who frequented her tri-weekly receptions, she bought land on the Champs Élysées and began the construction of the house which has since borne her name, and which has made her more or less an historical personage in Paris, rather than merely a woman of momentary notoriety.

AN ALADDIN'S PALACE

Her aim in the building and decoration of this house was to make it wholly unlike ordinary houses which are built to live in. Gorgeousness, not comfort, was the dominant theme. She had ample money to expend and she lavished it on her new house. When it was finished, it was a sort of Aladdin's Palace; though the outside was not extraordinary, lavishness was manifest in every detail of the interior decorations; the ceiling of each room was frescoed by great artists of the day; the walls were hung in the richest of damask or in priceless tapestries; and the woodwork was overlaid with gold-leaf. The floors were of rare marble or exquisite mosaics, and the fireplaces, framed in massive bronze bas-reliefs, were surmounted by marble overmantels carved by eminent sculptors. The door-knobs, gas-fixtures, and window-fasteners were individual works of art, usually of massive bronze, and in one room they were of solid gold. The main stairway was of onyx; some of the largest slabs ever taken from the mines were used for the steps, while even the massive balustrade was carved in solid blocks. Rare statuary and fine paintings filled the rooms; and the furniture was inlaid with gold and precious stones, and upholstered in exquisite stuffs especially woven for the purpose.

Though bathrooms were uncommon in those days, even in the homes of the wealthiest Parisians, the new mansion was equipped with a superb one. The floor and walls were set with tiles of beautiful design and delicate tones. The tub was of onyx, lined with silver, and the three faucets were of chiseled gold, in which precious gems were set to form the monogram of the Marquise de Paiva.

After her second marriage, to a German count, La Paiva went to live in Germany, where she died in 1884, and the magnificent Paris mansion remained tenantless until it became the home of The Traveller's Club.

The Story of the Unloved Cow

Some years ago, a foxy-quiller tanner discovered that a little "doctoring" made poor-wear sheepskin look like durable cowhide.

Today, in hand-luggage, much sheepskin and "split" leather masquerades as cowhide. The manufacturer puts "maa-a-a" before "moo-o-o" for Sweet Profit's sake. They are skins—but that about ends it. In service these shoddy leathers scruff, tatter and crack.

All "Likly" Hand Luggage specified as cowhide *is* cowhide. Like all our materials "Likly" leathers wear and wear and wear.

Your proof of this is in our 5-year guarantee, which a nearby dealer will give you, with any "Likly" trunk or travel bag. It is this remarkable quality which makes all "Likly" Luggage truly economical.

"Likly" Knight Errant Oxford Kit

This "Likly" Oxford Kit is made of imported *English* cowhide—the most stubborn of the cowhide family. Either brown or cream color.

The light, sturdy Kit frame over which it is built is also imported. Imported English serge lining. There are pockets on both sides.

The whole bag is semi-collapsible and light in weight. Notice the double handles. Have the dealer show you the distinctive "Likly" method of protecting the bottom corners. Top catches are of special design.

Sizes 20 and 22 inches. Prices $27.50 to $30.00.

"Likly" Tidy Travel Bag

No bag, designed particularly for women, has ever attained the vogue of this "Likly" Tidy Travel Bag.

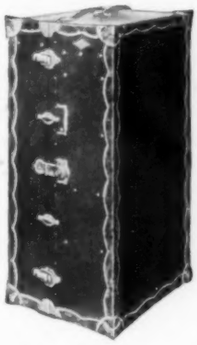
It is made either of genuine black seal or a special grade of natural goatskin.

The interior is lined with Moire silk. Eight slightly-elastic, water-proof pockets carefully guard toilet articles. Two long pockets are also provided. These pockets fold flat to the sides when not in use.

Sizes, 16 and 18 inches. Prices, $17.50 to $30.00. Over 135 other "Likly" Oxfords to choose from. Prices, $5.00 to $35.00.

If you want to see other women's travel bags send for catalogue.

Pine wood is great for whittling or starting fires. For trunks it is *not*. Look out for pine-wood trunks; they're fairly common.



"Likly" Empire Wardrobe Trunk

The "Likly" Wardrobe Trunk shown here, like *every* "Likly" Trunk, is made of thoroughly - seasoned *basswood*.

It carries from 8 to 10 suits or dresses. Says firmly to wrinkles, "NO ADMITTANCE!"

The nearest "Likly" dealer will gladly explain to you the many points of superiority in "Likly" Wardrobe Trunks.

He will show you the written and signed 5-year guarantee that goes with every "Likly" Trunk or Travel Bag.

Over 75 different "Likly" Wardrobe Trunks to select from. Prices, $20.00 to $85.00.

Over 80 other "Likly" Trunks. Prices, $5.25 to $32.00.

"Likly" Country Club Oxford

This bag is one of the two most popular designs we have ever produced. Carries almost as much as a baby trunk, yet is very light in weight.

Made of extra-fine pigskin embossed with a walrus grain. Put together with "Likly" flat-side stitching. Is handsomely lined with plaid serge. Slightly elastic pockets inside for toilet articles.

Prices: 18-inch, $15.00; 20-inch, $16.50.

Comes also in *Genuine Carabao*—the toughest of all tough hides—imported exclusively by us—grown by Philippine Water Buffalos.

Prices: 18-inch, $25.00; 20-inch, $27.50.

Do you realize that we produce a wider line of trunks and travel bags than any other luggage manufacturer in the world?

For 70 years "Likly" Luggage has been chosen by more globe trotters than any other make. The full line comprises:

Wardrobe Trunks	Accessory Trunks
General Purpose Trunks	Oxford Bags
Steamer Trunks	Kit Bags
Dress Trunks	Suit Cases
Hat Trunks	Gladstones
Boot Trunks	Cane Bags
Combination Trunks	Reed Bags
Campers' Trunks	Two-Story Bags
Cab Trunks	Dressing Cases
Golf Trunks	Leather Portfolios
	etc., etc., etc.

The 1914 "Likly" Catalog describes our full line. And it takes 128 large pages to do it. Tells how to judge between good and poor luggage. Gives points of difference between the "Likly" kind and others. Send for your copy today.

This trademark in brass is on every piece of "Likly" Luggage. Look for it. The meanest baggage smasher gives up hope when he sees it.

HENRY LIKLY & COMPANY
ROCHESTER, N. Y.

"LIKLY"

5 Yr GUARANTEED

LUGGAGE

Asks no favors of the baggage man

VANITY FAIR

VANITY FAIR

For June—Now Ready

What will strike you most about this June issue, like all issues of Vanity Fair, is its delightful informality. Reading it is the same thing as—

—talking about *sports* with Edward Ray, the famous English golf professional; with P. A. Vaile, the lawn tennis expert; with Captain W. J. P. Benson, an amateur of the squared circle; and with authorities on such other sports as rowing, motoring, and polo.

—talking about the *theatre* with Francis Wilson, who writes an appreciation of his noted co-star, the late Marie Jansen. Also in the June Vanity Fair there are photographs of such stage favorites as Nijinsky, Pavlowa, Jane Cowl, Rozsika, and many stars of the New York summer shows.

—talking about *fashions* with their makers: Poiret, Paquin, Worth, Doucet, Drécoll. This month Vanity Fair presents all that is best and most original in the Paris midsummer mode.

—talking about *books* with Henry Brinsley, who in the June number reviews a newly published novel by the late Frank Norris; with other reviews of books by Arthur S. Pier, W. R. Castle, and Anne Warwick.

If you are interested in music, in the opera and in the stage; if you care for sports; if you like to know about the tendencies in modern literature, the best in art; above all, if a magazine that presents the most entertaining side of American life appeals to you, secure to-day the June number of Vanity Fair.

You will recognize the June Vanity Fair by this lively cover

"I've proved for myself what those Doctors say about Sanatogen"

THERE is tremendous weight in the written opinions of over 19,000 practising physicians. But the strongest proof for *you* is the proof of *your own* experience.

It is what Sanatogen does in nourishing *your* exhausted nerves, in giving *you* better sleep, appetite, digestion and energy, that will give you the greatest confidence.

Your decision—today—to try Sanatogen, is a decision to prove for yourself that what so many American and European physicians and so many active, thinking professional men and women have said about Sanatogen's service, may apply with equal force and blessing to YOU.

Sanatogen is sold by good druggists everywhere in three sizes, from $1.00.

Grand Prize, International Congress of Medicine, London, 1913

Amelia E. Barr,

the well-known authoress, writes:

"I send my sincere gratitude for the marvelous help I have derived from the use of Sanatogen. When I commenced it seven weeks ago I was in an extremity of nervous weakness brought on by long continued mental work, accentuated by the shock of a bad fall backward. Slowly at first, but surely, it steadied and strengthened me, so that now I have almost my usual good health."

Mrs. Belva Lockwood, LL.D.,

Secretary International Peace Bureau, Washington, D. C., writes:

"I have used according to directions your 'Sanatogen,' and find it not only a very pleasant and palatable food, but a good digester and assimilator. I find my stomach in a better condition after a two weeks' trial of it than it has been before for two years. I cheerfully recommend it to dyspeptics, over-worked clerks, feeble children and aged people."

SANATOGEN
ENDORSED BY OVER 19,000 PHYSICIANS

Send for Elbert Hubbard's new book—"Health in the Making." Written in his attractive manner and filled with his shrewd philosophy together with capital advice on Sanatogen, health and contentment. It is free. Tear this off as a reminder to address THE BAUER CHEMICAL CO., 34-U Irving Place, New York.

RUSZITS
IMPORTERS & MAKERS
GOWNS HATS & FURS

7 EAST 48TH STREET, NEW YORK

WHILE YOU ARE IN NEW YORK DO NOT FAIL TO SEE THE GOWNS, FROCKS, HATS AND BLOUSES SELECTED IN PARIS BY

MARGARET SMITH
Formerly European Buyer for Aitken, Son & Co.

GENERAL MANAGER
LEO GRAHAM
Formerly Manager for Aitken, Son & Co.

SEEN *in the* SHOPS

(*Continued from page 51*)

Quaint Indian beads uniquely finish the narrow black satin tie of a soft-toned voile blouse with sheer white organdy collar and cuffs; $2

The increasingly popular vest is introduced in a Georgette crêpe blouse with smart, white organdy collar and cuffs; $7.50

The sheerness, color, and collar of present popularity, in a guimpe; $4.50

Paris favors this version of the popular waistcoat, $7.95. *Hemp hat in black, white, or colors,* $13.50

The fad for white hats is appeased in this one of hemp with ribbon supplementing the brim; $14.50

The range of colors in which this model may be had is very large. Sketched at the lower right of this page is a tucked organdy guimpe which is well made and has a becoming collar; price, $3.50. With the guimpe is a suède belt that comes in white or in colors for $7.95. The hat in the same sketch is of white hemp and white moire ribbon. It may be ordered in black or in colors.

The handkerchief linen guimpe shown in the middle of the page is in a combination of white and colors, and is hand-made. The belt sketched with it, of white kid and either red or blue varnished leather, is priced at $6.50. Illustrated in the same drawing is a lime colored hemp sailor trimmed with lime colored satin ribbon and pink roses. Price, $11.50.

The white piqué waistcoat sketched at the lower left on this page has a long front opening fastened under a large pearl button.

Note.—Addresses of the shops where these articles may be purchased will be furnished on request, or The Vogue Shopping Service will buy for you without extra charge. Address The Vogue Shopping Service, 443 *Fourth Ave., N.Y.*

La Vida CORSETS

Style 3266—Excellent model for Dancing or Outdoor Sports; made of Striped Tricot; without bust-line. **$6.00.**

Style 3284.—Very low bust, delicately flowered, white and pink broche silk; boneless hip. **$14.75.**

Style 3288—Semi-boned model, with very low top, inset with gores. Pink broche, with deep pointed gussets of elastic at sides. **$5.**

Style 3286.—Very low bust. Extremely long, unboned hip. Fancy broche. **$13.50.**

La Vida Corsets give an exquisite naturalness to the figure—to women of medium stature as well as to slender maidens. As these corsets are designed after the latest French models they are supple and give the proper foundation for the new costumes. Special models for dancing and athletic wear. Many are inset with cellular elastic at the top and at the sides over the hips.

GIMBEL BROTHERS

PINK CORSET SHOP — SECOND FLOOR — *New York* — BROADWAY — THIRTY THIRD ST.

Delights of Springtime

When Nature discards the old covering of Winter and takes on new form and beauty—when the breath of freshness is in the air, and the early flowers send forth their fragrance—when we ourselves desire to join with Nature in aiding Beauty—then we turn to

CRÊME ELCAYA

"Makes the Skin Like Velvet"

the old established, time-tried and proven toilet aid that rejuvenates the skin and renews the complexion.

ELCAYA is preferred by "well-groomed" women everywhere, because its inimitable quality and purity distinguish it from all other toilet creams. Don't begin later with ELCAYA—select it now—a lovely complexion is a boon at all times.

All Dealers, Nation-Wide, Sell ELCAYA

A handsome trial miniature for 10c to cover postage.

James C. Crane, Sole Agent, 108 Fulton Street, N. Y.

FASHIONS *at* HOT SPRINGS

As Hot Springs, Virginia, gathers together those fashionables who set the seal of smartness upon certain modes and doom others to oblivion, it is well worth while to note just what is worn and is not worn there. Especially important is it to note what smart women choose for outdoor morning wear. The effect of trimness which is so desirable is rather elusive, and to wear the right thing at the wrong time is exactly as disastrous as to wear the wrong thing at the wrong time.

One glance over the tennis-court at the Homestead Hotel is sufficient to note that the universal tennis costume is the sweater, plain skirt, and plain blouse, topped by a conservative sailor-hat, a Panama, or one of the myriad broad-brimmed straw hats that come in colors as varied as the colors of the sweaters. Hung over the backs of chairs and benches are coats of many colors—green, purple, blue, yellow, red; the materials are golfines and tweeds, and the models are all loose and baggy and cut to flare out at the back whether they are belted or not.

SPORTS AND NEAR-SPORTS SKIRTS

Striped piqué and cotton Bedford cord are two of the most popular of the washable materials for tennis skirts; and the models are, for the most part, buttoned down on one side in the manner that has become a standard fashion in tennis skirts. However, there are several new details of tailoring which are apparent even in models of the most conservative type; the buttonholes are piped in the material instead of stitched as they formerly were in skirts of this kind, and the buttons are very large, about the size of a fifty-cent piece. The line of buttons runs down the front of the skirt, and practically all of the smart tailors put a pocket on the right hip just low enough to hold the hand comfortably; a turn-over flap usually finishes the top of such a pocket.

For morning wear on rainy days nothing is smarter than a tweed skirt. All the heather mixtures and wood tones are good in such a skirt, as are also the neutral tones overlaid with green. Gray tweeds are always in good taste, of course, but they must be particularly well chosen to be smart. The black and white check is as popular as ever, and coral and blue are the best of the brilliant colors in tweeds. The skirts which are designed for wear about the hotel when the weather is not pleasant enough for outdoor exercise need not be so strictly tailored as are the outdoor skirts, and often they are made with a tunic. The petticoats for wear with these skirts are, however, of substantial muslin with practical scalloped edges; anything lace trimmed or in an elaborate design is out of keeping.

When there is a jacket with the rainy day costume it is in a plain, hip-length model with flap pockets, and there is nothing more pretentious in the way of trimming than a coat collar of self-material, matching velvet, or possibly some neutral shade of plain cloth.

The plain blouse for both outdoor and indoor morning wear is at the height of its popularity, and it merits the place it holds; for a blouse inset and frilled with lace is indeed inappropriate for wear with a plain sporting skirt and a sweater. Linen, batiste, washable silk, or voile are good materials for morning waists. The smartest of the models, whether tucked or plain, have the popular flaring collar, and are worn with a black or colored Windsor tie.

There is rarely an exception to the rule of the flaring collar, yet the woman who prefers a high collar may wear a tailored blouse, usually of silk, with a standing turn-over collar of linen, and a four-in-hand tie. The tie may be black, in a half and half combination of black and white, or in a combination of any two colors, vivid or otherwise. In any case, the collar should be pinned under the tie with a plain platinum or gold bar pin, or fastened with mother-of-pearl link buttons made especially for the purpose and, as a rule, rimmed with either platinum or gold. The cuffs of the morning blouse are far smarter if they turn back.

THE OMNIPRESENT SWEATER

The sweater has become the keynote of the spring and summer outdoor costume. It takes the place of a coat during the very warm weather and redeems the skirt and blouse from the undesirable unfinished look. On it depends the success of the ensemble, and with its importance it has taken on endless variety both as to color and texture. By far the most conspicuous sweater of the moment is the one of ribbed or knitted silk which is suitable for wear with either washable or woolen skirts. The very attractiveness of the silk sweater however, often causes it to be worn with a woful lack of discrimination; in the extremely brilliant and shiny weaves it is not the most appropriate thing for tennis and golf and, in fact, should be replaced by one of Shetland or angora. However, as a topping off to a fresh blouse and skirt when a game of tennis is finished the silk sweater is admirable.

The scarf for wear with a sweater is an accessory that is not overlooked by the woman who keeps up with what is smart in the details of a costume. Such a scarf either matches the sweater in color and material or is of white or a pale neutral-shaded material with bands of the sweater color across the ends. The slender woman may wear such a scarf about her waist as a sash, and she who is not slender should use it as a muffler or should merely allow it to hang loosely over the shoulders.

THE YASHMAK VEIL

As a rule, the sporting hats are fastened on with elastic, and if there is a hatpin at all it should be as inconspicuous as possible; a pin with a small, plain, Roman pearl head is best. Any group of women who are basking in the sun between tennis or golf games will include several who wear brown or gray barege veils, yashmak-fashion. Though at a first glance this manner of wearing a veil may seem somewhat of an affectation, there is no fad that is really more sensible, for the eyes are left uncovered, while the nose, face, and neck are protected from the sun. To adjust the veil it is folded in the middle, the fold is laid across the bridge of the nose, and the ends are brought up to the hat brim at the back.

As to shoes for morning wear tennis shoes are almost always worn, for they are comfortable for strolling about even though the wearer does not play tennis or golf. Their popularity has, it seems, been the signal for them to come out in marvelous new guises. White buckskin tennis shoes, for instance, with cross bands of blue leather for the woman who has adopted blue as her favorite color, are extremely smart. Grass green leather and white buckskin is also an altogether pleasing combination. White ribbon or silk laces are used exclusively.

KAFFEE HAG

PERFECT COFFEE
95% OF THE CAFFEINE REMOVED

It is not necessary to forego the pleasure of a good cup of Coffee because you have been forbidden to drink it—you may drink Kaffee HAG with perfect safety.

Kaffee HAG makes delicious iced coffee.

In the bean only, half pound air-tight tins: 25 cents.

If your grocer does not sell it, send 25 cents to

Kaffee HAG Corporation, New York

and a package will be sent to you postpaid.

Reduce Your Flesh

It can be quickly and easily accomplished. For every part of the body we have a specially designed article in

DR. WALTER'S FAMOUS

Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.

Bust Reducer, $5

Made of Dr. Walter's famous flesh-reducing rubber with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

CHIN REDUCER AND WRINKLE ERADICATOR

Price, $2.00 each

DR. WALTER'S SLIP-OVER, $6

Made of strong rubber elastic webbing. Worn over the corsets and reduces the thighs at the same time increasing comfort to a startling degree.

Made to your measure, price $6 up
Perfect fit guaranteed

Rubber Elastic Webbing "Slip-Ons," $8 up

FACE MASK — ***Price $5.00***

No cosmetics required. Excellent for bleaching the face.

GLOVES TO ELBOW — ***Price, $5.00***

Write at once for further particulars.

DR. JEANNE WALTER

Inventor and Patentee

Dept. A, 45 W. 34th Street, New York

TRAVELER'S LUCK *in* TANGIER

Coffee-houses Where Guests Revel in a Silence Befitting a Mosque, and Weddings Where They Revel with Rites Ill-fitting a Wedding, Are Novelties of the Capital of Morocco

A VISIT to Tangier is a decided change to the traveler fresh from the civilization of Europe. To leave Gothic and Renaissance architecture and Italian painting, and step without transition into a land which has the atmosphere of the Old Testament, where the very people on the streets resemble the accepted visualization of ancient prophets, is a surprise for even the sophisticated European traveler. From the moment that his steamship approaches the ancient, walled city of Tangier, with its white houses climbing the steep hills, and is met by boats rowed by men dark and strangely impassive of face, clad in loose, white garments and chattering a harsh tongue, he feels himself in an unknown world.

There is no suggestion of an inferior race in the bearing of the Moors. Their attitude is one of aloof and impenetrable dignity, of a beautiful disregard for what may be happening on the other side of the Straits of Gibraltar. They live in a distinct world, centuries different from that of Europeans; by some element of masterful poise in their personalities they make it so clear that their world is the true world, that they are the great race, and that theirs is the great religion, that the traveler is for the moment constrained to believe it. From their point of view, Europe is a mere upstart in a far-distant world, and as for America—!

IN STREET AND MARKET

Travel where one will in the east, one may always be guided by a Mohammed, and Tangier proves no exception. There, under the guidance of Mohammed, feeling strangely as if one had summoned a prophet to black boots, one may spend a delightful afternoon threading the dingy labyrinth of streets on a mule, and visiting the market-place where no one ever seems to buy anything, yet where a frantic bargaining is carried on with barbaric intensity.

There is no system or premeditation in the plan of Tangier; it appears to have grown up in a twist and tangle of narrow, intricate streets, walled on either side with consistently shabby, white plaster houses. Should the traveler think to discover for himself a direct route to the mosque he wishes to visit, he is quite likely to find himself unexpectedly at the point from which he started. Only the natives hold the thread of this bewildering maze of streets, and so accustomed are they to its windings that a straight road would doubtless bewilder them. It is evident throughout the town that material discomfort is a mere detail to this people, who prefer standing about and gazing upon the stars, or meditating for hours in imposing postures, to improving the condition of their dwellings. The effect of Tangier is strange; the traveler begins to think about the stars, too, since, apparently, nothing is ever going to happen on the earth.

COFFEE AND HASHISH

A glimpse of an amusement of Tangier may be obtained by an evening visit to one of the coffee-houses. Here the natives gather to drink coffee and smoke hashish in a magnificent silence which would befit the dignity of a mosque. In small rooms with brick walls and floors, and without other furniture than a few woven mats, dark-skinned, dark-spirited men, clad in enveloping white robes, sit smoking long pipes of hashish with an imperturbable solemnity.

Although, as far as one may judge, coffee-houses are apparently places of social gathering, no guest seems to feel any obligation to flatter another guest with any attention whatever. On the contrary, all seem to regard speech as an impolite intrusion, an insult to the power of individual thought, and even smiles seem unpermitted. All the men are barefooted and their slippers are neatly arranged outside the doors, for the oriental would no more enter with his feet covered than the European with his head covered.

At intervals, the silence is broken by music strange to foreign ears. One man plays a violin—poised upright on the floor, while the performer remains seated on the mat—others thrum small, drum-like instruments, and all contribute to a wild song with unrelenting discord. The music ceases as suddenly as it begins, and an infinity of silence follows from which it would be a physical exertion to emerge, and again the hashish smoke fills the room.

MOROCCAN WEDDING FESTIVITIES

Returning to the street after an evening in a coffee-house one may chance upon a Tangier wedding party gathered in some lighted square and waiting for the wedding festivities to begin, and the native guide will usually find no difficulty in obtaining permission for his party to enter the home of the bride and watch the novel wedding ceremony of Morocco.

Within the low door of one of the dingy, low-roofed houses will be found a crowd of Moorish women seated on the floor of a small room. They do not cover their faces with veils in the house, as even the lowest classes of women do on the street, so there is ample opportunity to study them. They dress in swathing garments, usually white or yellow, which hang just below the knee, and they seldom wear any sort of shoes. Their features are not striking, and there is a heaviness and dulness in their faces, an enormous unillumination, which is terrible. They do not appear in any way the equals of the men, and their attitude seems to be one of unremonstrating subordination.

Candles set in tall candlesticks on the floor furnish the only light. The walls are usually of stained wood, and the room is unfurnished save for a rug on the floor. The odor of incense fills the air, and from an adjoining room may be heard the clink of tinkling, silver bracelets and the sound of whispering.

The assembled women are as unsmiling as the men in the coffee-houses, but they talk together as they hold small drums over little earthen pots of burning charcoal to tighten the skin and "tune" the drums for the wedding music. Not unacquainted with foreign ways, the women proudly provide chairs for the foreigners, and thanks should be returned as for an unwonted attention. With a charming courtesy, they notice the self-invited guests no further, and in no way make them feel like intruders.

(*Continued on page 72*)

Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous flesh will positively disappear.

DR. WALTER'S FAMOUS

Rubber Garments

FOR MEN AND WOMEN

CORSAGE

This garment can be worn comfortably under the corset—reduces the bust, hips and thigh.

NECK AND CHIN REDUCER

$3.00

Shown in the illustration above.

The pure Para rubber restores the wrinkled and saggy muscles to a firm, healthy condition. It not only removes the wrinkles, but draws out all impurities from the skin. The small articles are adjustable and fit anyone—no measurements are required.

GIRDLE PANTS

Reduce the limbs, hips, abdomen and as far above the waist-line as desired. Can be worn under the corset all day without the slightest discomfort.

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars.

DR. JEANNE WALTER

Inventor and Patentee

Dept. A, 45 W. 34th Street, New York

San Francisco Rep.: Adele Millar Co., 166 Geary Street. Philadelphia Rep.: Mrs. Kammerer, 1023 Walnut Street. Chicago Rep.: E. Burnham, 138 No. State Street.

What shall you be doing this Summer?

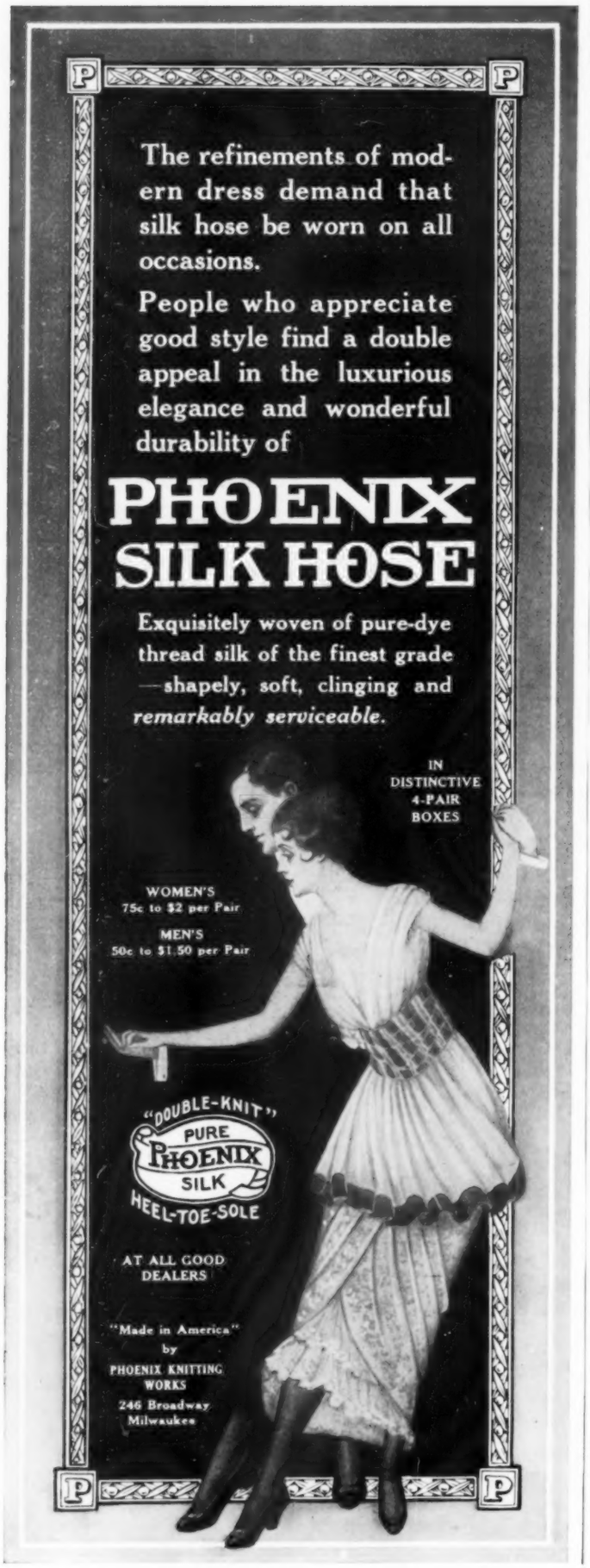
Whatever it is, you will do it all the better for having Vogue at hand. All Summer long, Vogue takes no holiday but remains at your service, so that when any emergency requires it, Vogue is always within call.

For example, when you are far from the shops Vogue will do all your purchasing. Vogue will answer questions about entertaining and about every doubtful point in convention and etiquette. Vogue will advise you on furnishing and decorating; and will have this Summer many extremely valuable pictures of big and little country homes. As for fashions, you will find all their changes and variations discussed and pictured in Vogue the moment they appear. Here are the names of Vogue's four midsummer numbers:

HOT WEATHER FASHIONS	JULY 1
HOSTESSES	JULY 15
LONDON AND PARIS SEASONS	AUG. 1
CHILDREN'S FASHIONS	AUG. 15

The only sure way of getting Vogue from the newsstands is to have it reserved there in advance—the supply is quickly swept away. If you are wise, you will arrange now to get all these numbers. But whether you get them or not —and it is your own fault if you don't—remember Vogue's address, and remember that Vogue is entirely at your service throughout the warm weather.

Four-Forty-Three Fourth Avenue New York City



WHAT THEY SAY

THERE seems to be at least one place in the world where the tango is as yet unknown. This place is Monrovia, the capital of Liberia. Monrovia is not only tangoless, but it has no automobiles! In fact, it is singularly free from things modern. Of course, there are places in the United States where the whir of the motor car is unknown, but this is only because some people prefer to banish the sound from the vicinity of their summer homes.

One of the Canadian provinces, however—Prince Edward Island, famed for fine horses—resolutely set its face against the automobile until a year ago, and now cars are permitted only on certain streets of Charlottetown and only on three afternoons a week. The tango had a happier fate here than the automobile, for it tripped into Charlottetown unnoticed by the city authorities and established itself in homes and other private places. However, the cases of the tango and the automobile versus Liberia have not had a fair trial, as there are no roads in that republic, hence no wheeled vehicles; no fashionable aristocracy, hence no *thés dansants*.

FEWER DOGS—MORE CHILDREN

Europeans have acquired the habit of gathering statistics to an extent undreamed of by most Americans; for example, they take a canine census every so often. Here it is about all we can do to count our human beings once a decade, and we have never even thought of counting our dogs and cats (except those that foregather on the back fence at night) and that only for practical purposes. But things are different in Europe. There they seriously count such animals. The latest dog census gives France three million; Germany, one million, four hundred thousand; England, one million, one hundred and thirty thousand; Sweden, five hundred and thirteen thousand; and Ireland, three hundred and sixty-six thousand canines. These figures seem conservative when one recalls the number of dogs encountered in these countries. France, it will be seen, heads the list, a fact which leads the Paris *Journal* to say: "Perhaps it would be better if we had fewer dogs and more children; but one can not have everything." There is nothing like a contented heart.

CARPETING THE MISSISSIPPI

The United States enjoys the distinction of being the only country in the world which has a river with a carpeted bottom. This river is the Mississippi, and the carpet is made of gigantic mats, a mile long and two hundred feet wide, of willow trees. The mats are held in place by piles. They have been sunk to the bottom of the river near Memphis, Tennessee, to keep the turbulent stream in place; for it has been threatening to leave Memphis high and dry a mile or more from the river—a prank it has played on some lesser towns during the last few years. The Father of Waters has long shown a disposition to forsake the narrow, if not straight, path assigned to him by nature, and it will be interesting to follow the effects of the discipline that has been administered by the government engineers.

PUBLICITY AND ETHICS

The Federal government has allowed twenty cents a mile to each member of the House of Representatives to defray his expenses en route between his home and Washington, D. C. In an effort to reduce the high cost of maintaining the government, some one proposed to change this allowance to a sum covering actual expenses, and thereby effect a saving of one hundred thousand dollars a year. This was promptly rejected by the House by a vote of 83 to 46; not even a roll-call was taken. Later, and just before the passage of the appropriation bill, the matter came up for review under conditions which required a record of each member's vote. This time the vote stood 237 to 95 in favor of the substitution! What an ethical factor is publicity!

ANNIE MARION MACLEAN

TRAVELER'S LUCK *in* TANGIER

(Continued from page 70)

After a while, there is a general stir and movement—and every one goes to take a peek at the waiting bride, who sits on a low couch in an adjoining room, smothered in a myriad of veils and shawls of different colors. Her arms are seen, covered with bracelets, but her face is invisible behind its veils, and she looks more like a birthday cake than a woman.

SHIPPING THE BRIDE

At a given signal some of the women guests rise from the floor and carry forward a strange, box-like affair covered with red cloth and gaily decorated with tassels. Women slaves, chanting a shrill song, lift the little veil-encased bride, and the seated women thrum upon the drums which they have been heating over the fires and join in the weird bridal song while the slaves dance about the box with the bride. Presently they turn about and drop the bride unceremoniously into the waiting box, and a little curtain is drawn down over her. Summoned from without, four men, slaves of the bridegroom, enter the room, lift the box amid increasing shouts and much twanging of instruments, and carry it into the street. Not a sound is heard from within the veils and shawls which might indicate the sentiments of the bride thus packed and shipped like some express package.

Then begins the bridal procession. White-gowned musicians walk at the head, playing on trilling pipes; then come the Mohammedan priests followed by torch-bearers, and then the bride, or rather the box, lifted on high by the four slaves. The procession is followed by crowds from the streets, and through all the dingy, intricate streets of Tangier it goes, to end finally at the house of the bridegroom, which may be no more than a block from the original starting-place. Taking the roundabout route, however, serves in lieu of wedding announcements, and notifies the whole town of the event.

THE RECEIVING LINE

At the bridegroom's door, the box is lowered and is carried in by a new set of slaves to the accompaniment of the chanting of the priests. In a few minutes the box is returned empty and devoid of its gay trappings, indicating that the present has been duly received, and the crowd melts away into the shadows of the dimly lighted Tangier streets.

An interesting and unique feature of the acceptance of the gift is that the incumbent wife, or wives, of the bridegroom—a Mohammedan is allowed to possess four wives—stand on his roof in a sort of receiving line, as it were, to welcome into their midst the latest acquisition to the household of their lord.

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are taken with you when you travel with

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Spring Changes the Skin

When winter goes, the ensuing warmer weather affects the skin in a marked degree, changing the very elements of its composition. This is why the complexion looks so "dead" during the beautiful month of June. If still in New York, or if paying a visit to the metropolis, a few treatments at the hands of Elizabeth Arden's skilled and experienced assistants, in the Arden SALON D'ORO, will be found most reinvigorating to the skin. Single treatments, $2.00.

Preparing the Skin for the Summer

Now is the opportune time to take a course of treatments at the Arden Salon D'Oro. Miss Arden has successfully demonstrated that the skin responds quickly to treatment at this time of year—that the improvement will be lasting and progressive through the entire summer, especially if one follows up the Salon Course by self-treatment during their vacation sojourn, for which Miss Arden recommends the requisite

Venetian Preparations

the possession and correct employment of which will nullify the burning, darkening, drying influence of the hottest summer sun, and will preserve throughout the long season, the delicate, fresh complexion natural only in crisp October days. Each of the following has its own definite function:

Ardena Skin-Tonic, a matchless astringent for making firm and youthful the flesh and tissues of the face. 75c, $1.50, $3.
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Venetian Lille Lotion prevents sunburn, cools and whitens the skin. $1, $2.
Vantie Cream for shiny noses; removes oil and grease and makes the powder adhere; in small containers for bag or purse, 50c.

Free book describes many other important preparations. Write for it.

This Summer You Will Often Need the Arden Week-End Box

It is a pink-Japanned metal box, containing: Ardena Skin-Tonic, Venetian Cleansing Cream, Venetian Velva Cream, Venetian Pore Cream; also samples of Venetian Rose Color, Venetian Muscle Oil, Venetian Flower Powder, Venetian Lille Lotion. A wonderful bargain, complete, at $3.

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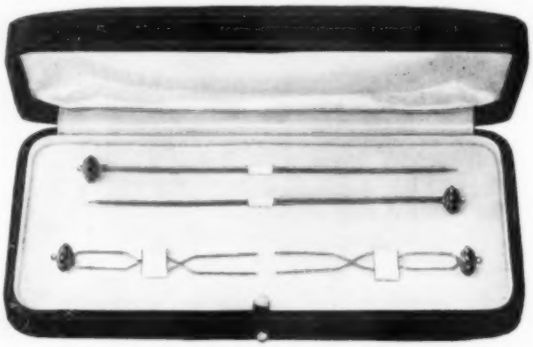

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WAYS *of the* WAIST

Some of the Ways of Waists Which Have Won Them Honor in the Eyes of Fashion

Sleeves of chiffon belie the austerity of mannish waistcoat and aggressive collar; the affinity of the summer blouse—a short, snug, taffeta jacket

NEVER have separate waists been more popular than at present, and couturiers have made the most of the opportunity to fashion them in the most varied and beautiful designs and in the most charming materials. Few things could there be, at least things to wear, more charming than the ivory white blouse of silk poplin and chiffon shown at the left of the sketch just at the right.

OMNIPRESENT WAISTCOAT

The simulated waistcoat, the high Gladstone collar, the flaring cuffs, and the large flat buttons are of heavy white poplin with a distinct cord in its weave. The filmy white chiffon sleeves have three rows of hemstitching on the shoulders. The graceful lines of the model and the touch of black velvet at the throat give it exceptional prettiness and chic. Almost all of the smart blouses of the summer have waistcoat fronts and Gladstone collars.

The design for the taffeta blouse shown at the left of the sketch at the bottom of the page is from Bernard. The silk is folded about the figure in surplice fashion and closed invisibly under the fulness of the front. A plaited frill of taffeta appears at the waist-line and trims the long tight sleeves. The modestly low neck is bordered with a wide ruche of fluted white batiste that narrows gradually toward the front.

At the right of the waist just described is a charming model of *noisette* taffeta, simple in line and chic in appearance. This blouse is in the kimono cut. Its most effective features are the bell-shaped cuffs above the double folds of taffeta at the wrist, and the Gladstone collar of white batiste which rises from a flat fold of the taffeta.

Frills lend pretentiousness to the unpretentious cuffs of one waist, and flat folds are the only finishing of the pretentious gauntlet-cuffs of another

A SNUG COAT

The little taffeta coat sketched at the upper right on this page is a fitting accompaniment for any of the blouses shown. This model, which is certainly a decided change from the kimono coats of last year, is the smartest that is being worn in Paris. The coat is lined, but not boned, and the rows of buttons following the under-arm seams are new and distinctly smart.

A fluted batiste ruching which stands high about the throat softens the rather severe model and makes it almost sure to be becoming. Narrow bands of batiste are folded flat on the cuffs, and the long tight sleeves are molded to the arm without the least suspicion of fulness.

The Least Obtrusive Corset

ever made is this new Goodwin model, either front or back laced, in the popular "slip-on" forms, or with the usual clasp. It is produced in all fabrics from the inexpensive coutils at $6.00 to the luxurious silk brocades at $35.00, and is particularly desirable in a special summer weight French Quadrille at $10.00.

Write for our splendid catalog illustrated from photographs which show the corsets as they really are on the body and gives complete directions for the selection and fitting of corsets, enabling out-of-town patrons to obtain satisfactory service.

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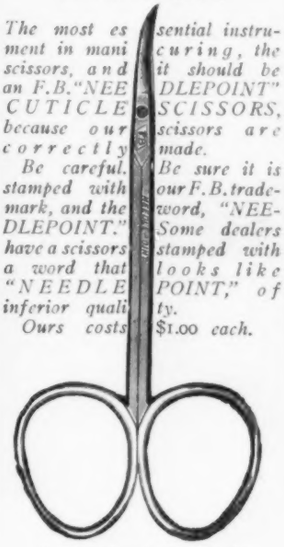
Be careful. Be sure it is stamped with our F.B. trademark, and the word, "NEEDLEPOINT." Some dealers have a scissors stamped with a word that looks like "NEEDLE POINT," of inferior quality.

Ours costs $1.00 each.



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This outfit will be sent to you, free of all post charges, upon receipt of $2.50, and if you are not entirely satisfied, we will gladly refund you the amount of your remittance.

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Serve Quaker In Big Dishes

If You Would Know Its Vim-Producing Power

Quaker Oats is the utmost in energy food. It should multiply vim, create bubbling vitality, make one "feel his oats."

But a little dish, once daily, doesn't go far enough. Active, growing children need three times what most children get.

Serve Quaker in big dishes. Make it the morning meal. Then you will know the fullness of its vim-producing power.

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We pick out for Quaker just the cream of the oats. We get but ten pounds from a bushel. Yet Quaker Oats, with all this flavor and aroma, costs no extra price.

Bear this in mind—you who want children to get the full benefit. Get them the luscious flakes which have won the world to Quaker.

A hundred nations send here now to get delicious Quaker Oats. All because of this flavor, which has taught millions of children to love this food of foods.

It is always there, and always will be, when you order Quaker.

Serve Quaker Oats in large dishes. Small servings are not sufficient to show in full its vim-producing power.

10c and 25c per Package
Except in Far West and South

The large 25-cent package gives ten per cent more for the money

The Quaker Oats Company

(574)

A V E T E F Á M E ?

IN Rome, perhaps, the gray day will come when the hat, or the coat, or the frock of desire can not be found, just the right presents for friends at home may be elusive, and there may be a thousand other necessary things lacking in the Eternal City, but never for an instant will there be any doubt as to where something to eat may be found!

At half past nine in the morning, when a comfortable breakfast of coffee and rolls and honey is being consumed, this knowledge is of little or no interest, but after a climb to the top of the Colosseum or a couple of hours spent on the Palatine Hill, the psychological moment suddenly arrives for the shutting of Baedeker and the pursuit of chocolate. The best chocolate in all Rome is to be found in the via dei Condotti, at Simon's, which is severally self-described as an English tea-room, a *"Deutsche conditori,"* and a plain Italian *caffè*.

EATING AS THE ROMANS EAT

The Caffè Simon's is a tiny, unpretentious place, sandwiched in among the scores of fascinating little jewelry, lingerie, and china shops which line the street. So small is it, and, not infrequently, so crowded, that it is impossible to push open the door without hitting some one, yet there is comparative calm in the little room with the comfortable, red plush bench bordering its walls. The delicious chocolate which is served arrives with a little bowl of whipped cream and some "hemsenwishes" (ham sandwiches). If preferred, a plate full of little cakes from which to make one's own selection may be substituted for the "hemsenwishes." In spite of the hurry and bustle, the place is decidedly likable, and it is always amusing because it is as cosmopolitan as its many titles suggest.

If, however, a luncheon at the Ristorante Concordia, the Castle of the Cæsars, or at Bucci's is in store for the traveler, it is decidedly worth while to forego the attractions of a mid-morning repast at Simon's. The Ristorante Concordia is on the via della Croce, but unless it is looked for carefully it will be passed by, for it must be entered by an unpretentious passage over which is the simple word "Ristorante." Inside, beyond the kitchen, is a long, low, crowded room in which business men and bankers, soldiers, quite a number of fashionable young Italians, English girls, and a plentiful sprinkling of Americans are usually having lunch. At first, the place—small, noisy, and full of smoke—seems anything but prepossessing, but presently the famous Old Cecco, genius, head waiter, and atmosphere-maker, comes pushing his way forward. In a minute more a little table is placed and Cecco is giving advice as to the *plats du jour*. At his suggestion mayonnaise of fish, perhaps, is chosen, and after that an omelet with chevrons of burnt sugar upon its back and marmalade inside. These delicacies are common enough in Rome, it is true, but never anywhere else, in Rome or out of Rome, will they be found equal to those served at the Ristorante Concordia.

Dinner at the Ristorante Concordia is, perhaps, even more entertaining than luncheon because of the family parties—American, Italian, English, and French—which begin to arrive about eight o'clock, the many little tête-à-têtes in various corners, and the many young officers with their delightfully gay uniforms, hardly any two alike.

A FEAST FOR ESTHETE AND EPICURE

A charm quite different, however, from that of the gaily thronged Concordia has the Castle of the Cæsars on the Aventine. A clear day should be chosen for the visit to this place, for from it, if conditions are favorable, may be had the most wonderful view in all Rome. A climb from the courtyard, up a few steep, stone steps, a few steps through the kitchen, and a wide, indescribably airy, glassed-in terrace is reached. Below is the site of the old Circus Maximus, now filled with red-roofed manufacturing plants; the Palatine Hill, a strange grayish pink against the ragged dark green cypresses, is straight in front; beyond, in the far distance, are the snow-covered Sabine Mountains; and overhead is a pale blue sky. At the left, across yellow-lichened roofs, sharply white in the sunshine, is Victor Emmanuel's monument, and away to the right, across green fields, are Frascati and the Alban Hills.

If a desire is felt for the unusual, a trip should be made to Bucci's, which will be found tucked in among the fish-markets of the Piazza delle Coppelle. At Bucci's may be obtained the queer and distinctly Italian dish for which the place is famous, the "Zuppa alla Marinara," which is a thick and very salty tomato sauce poured over small, whole, boiled fish, and served like fish chowder.

A TRULY ROMAN TEA-ROOM

Afternoon tea at any large hotel—be it in London, New York, or Rome—is forever the same, but there are small Roman tea-rooms in various amusing places about the city that are distinctively Roman. One of the most attractive of these is Latour,

(*Continued on page* 78)

Old Cecco, for fifty-four years genius and atmosphere-maker of the Ristorante Concordia

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No. 1187—Dainty summer frock of embroidered crepe in pastel shades. Hemstitched collar and girdle of solid color.

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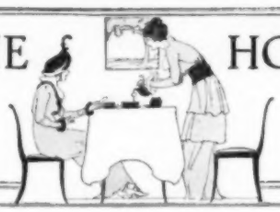
FOR THE HOSTESS



Help for the Summer Hostess

ON this page you will find a variety of good things for your next entertainments, as well as for your own table. To know the latest eatables and drinkables is the duty of the successful hostess—here, and elsewhere in this Vogue, you may find the very thing that you are looking for.

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No matter where you live—no matter when the season—you will delight every guest if you serve them the appetizing specialties we offer in fish, meats, vegetables and fruit. Put up in keepable package, ready for use, and *all of a quality rarely found in the markets.*

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PURE FRENCH OLIVE OIL
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Dean's
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CAKES
PASTRIES
ICE CREAMS
BON BONS

1839 - Seventy-fifth Anniversary - 1914

FOR *the* HOSTESS

Though Salad Be of the Winter's Repast a Course Apart, It Is the Principal Course of the Summer Repast

FOR the final course of a dinner a very delicate cherry salad may be prepared. About ten cherries should be allowed to each person. The pits should be removed and filbert meats, or bits of pecan meats, should be substituted for them. The dressing for the cherries, which is a slight variation of the ordinary French dressing, consists of two tablespoonfuls of olive-oil, half a tablespoonful of lemon juice, half a tablespoonful of grapefruit or orange juice, half a teaspoonful of sugar, and a dash of salt. In this dressing the cherries should be marinated for thirty minutes, and then filled with the nut meats and served on crisp white lettuce leaves.

NASTURTIUM SALAD

Pretty and attractive, and particularly available for the owner of a flower garden, is nasturtium salad. To make this salad, a large number of long-stemmed nasturtium leaves and blossoms should be washed in cold water, shaken dry, and arranged in a shallow glass dish so that the leaves and flowers form a border and the stems run toward the middle of the dish. Thin slices of cold, boiled potatoes, and an equal quantity of slices of tomato should then be arranged in alternate circles to cover the stems of the nasturtiums. When this has been done the whole salad should be sprinkled with minced onion and parsley, and dressed with French dressing. Like all other salads, this should be served cold.

SOUTHERN SALADS

From the south, which is skilful in all cooking, and especially in the preparation of delectable warm-weather dishes, come a number of salad recipes in which apples are the salad receptacles. With apples used in this way a very delicious salad may be made of minced, cold, canned salmon, hard-boiled eggs cut in eighths, and cold, boiled potatoes cut in cubes. After these ingredients have been well mixed with a boiled dressing they should be placed in apples from which the cores have been removed. The salad should then be completed by topping the apples with quarters of small tomatoes and garnishing them with hearts of crisp celery.

SHRIMP SALAD

Similar to the salmon salad is a salad of canned lake shrimp, boiled eggs cut into fine pieces, and chopped celery hearts. As in the salmon salad the ingredients should be mixed with a boiled egg dressing and should be served in a cored apple. When the apples have been filled they should each be topped with a thin slice of tomato, a ring of green pepper covered with crushed Brazilian nuts, and a garnishing of green parsley tops.

Another daintily pleasing salad from the south is prepared with hearts of artichokes—the canned ones serve very nicely for this purpose—pitted ripe olives, small bits of Neuchâtel cheese, and pecan nuts. Almost any green may be used to give the salad a pretty garnish.

OF FRUITS AND VEGETABLES

Subject also to the cunning of southern culinary art even cold lima beans become the foundation of an entirely agreeable salad. The dressing used is mayonnaise, and to the beans are added apple meats cut in small pieces, finely chopped Swiss cheese, and strips of celery about an inch long. A few red cherries gaily decorate the top, and individual portions are served on lettuce leaves.

Most refreshing of all, perhaps, is a fruit salad. Two slices of pineapple cut fine, an equal amount of orange pulp, and half the amount of salted almonds and pimento cheese should be added. These ingredients should be mixed with French dressing and served on strips of celery and crisp lettuce leaves.

A most appetizing salad, and yet one easy to prepare, is marine salad. It may be made of lettuce endive, or dandelions. The greens should be washed, dried quickly, and for a quantity sufficient for six people three tablespoonfuls of olive-oil should be added an hour before they are served. Just before they are served one tablespoonful of wine vinegar and about a dozen anchovies should be added.

AVETE FÁME?

(Continued from page 76)

which was formerly the garden-house of the Colonna Palace, and still retains much of its garden-house charm. It is, perhaps, the most Roman spot for tea in all Rome, but more delicious than tea is the specialty of the house—black coffee slightly sweetened and frozen to a mush, topped with an equal quantity of vanilla-flavored, whipped cream. Very seldom, if ever, are any American or English travelers seen at Latour, but there are always the gay groups of charming Italian girls—obviously well chaperoned—smart youths with monocles, and young army officers with long blue capes and shining swords.

Should real English tea be desired instead of the dainty Italian substitutes served at Latour's, one may go to Babington's in the Piazza di Spagna. Babington's, it should be stated, is well-nigh unique, for in all Italy it is almost the only English, English tea-room; most of the tea-rooms that call themselves English are content with serving English breakfast tea, and heavy, American, baking-powder biscuits. Babington's, however, is English through and through, from the pictures on the walls of the King and Queen and the Prince of Wales, to the "More milk, thank you?" of the waitresses; within its walls Rome seems as far away and as unreal as Patagonia.

The Caffè Nazionale, or Aragno, as it is better known to the average Roman, is the stronghold of the Futurists. It is particularly diverting to go there about eleven o'clock in the evening, when the mirror-walled rooms are crowded and the tobacco smoke makes lazy drifts after the figures of the hurrying waiters, and have *cassava* and little cakes, the best in all Rome, while various Futurists stop sketching each other on the little marble-topped tables in order to sketch the strangers.

These, of course, are only a few of the many *caffès* and restaurants of Rome, but to tell of them all would be to take away the pleasure of discovery, and personal discovery is one of the things that make the charm of the Eternal City.

FOR THE HOSTESS

The Toasterette

The buttered, salted, and toasted member of the Educator family of 29 all-food crackers—a delightful accessory to soup and salad; for tea or for luncheon. Be sure to get the Educator kind.

EDUCATOR CRACKERS

Johnson Educator Food Co., Boston

CLYSMIC

The King of Table Waters

ON WITH THE DANCE, LET JOY BE UNCONFINED
---AND UNCONFINED IT WELL MAY BE WHEN
PURE, SPARKLING CLYSMIC GOES THE ROUNDS

"Mellow Cream Peppermints" an After-Dinner Delight

Whitman's

The name suggests their goodness. A Whitman agent near you will have them at 25 cents the box, or if not, we will mail postpaid. Write for "List of Good Things."

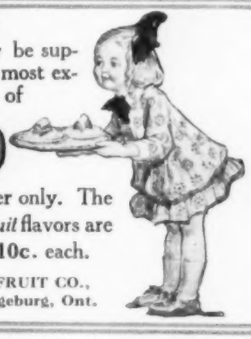
Other After-Dinner Sweets
Cream Puffs, Mint Jelly Dainties, Old Time Favorites, Minty Mallows.

STEPHEN F. WHITMAN & SON, Inc., Philadelphia, Pa.
Makers of Whitman's Instantaneous Chocolate and Marshmallow Whip

Of All the Simple Things

that are nice, Jell-O may be supposed to stand first. The most exquisite desserts are made of

JELL-O



by adding boiling water only. The seven different *pure fruit* flavors are sold by all grocers at 10c. each.

THE GENESEE PURE FRUIT CO., LeRoy, N. Y., and Bridgeburg, Ont.

A BOON TO THE HOSTESS

Delicious coffee. Made in the cup at the table. Strength exactly to each guest's taste. Dissolves instantly in hot or cold water. Also perfect for the demi-tasse.

Air-tight tins—2 sizes, all food stores, 30c and 90c.

G Washington's INSTANT Coffee

The Tea You Serve Your Friends Expresses Your Personality

The cup of tea you serve tells your friends many secrets about yourself. It tells them just how much you care about the refinements and nuances of life—it tells them how keen an appreciation you have of real quality.

If you wish to serve a cup of golden tea—clear and beautiful to the eye, delicate in flavor—and different from another tea—serve

Darjeeling Golden Orange Pekoe Tea

In Darjeeling, the far-off India Hill Station of Bengal, this wonderful tea is raised by the natives in small quantities. Through our special facilities we have arranged to get limited shipments of Darjeeling. It comes to us direct from the plantation in its original Indian sealed tin. Its price is $2.00 a pound delivered in the United States. Send for a pound tin. Brew it carfully. Use it as the means of attracting to your home the clever and unusual people who appreciate rare things to eat and drink. If you do not think that it has the most exquisite bouquet of any tea you ever drank we shall return your money.

G. F. Heublein & Bros., 158 Trumbull St., Hartford, Conn.

Armour's Grape Juice

The ideal fruit juice—pure, healthful, delicious. Invaluable for punch, sherbet and fruit salad as well as the popular cooling drink.

Put up in quarts, pints and splits,

Order by the case from your grocer or druggist.

ARMOUR AND COMPANY Dept. A-25 Chicago

A PICNIC DELICACY— "NUT-LET" PEANUT BUTTER

Five 2-cent Stamps Bring You a Jar of "NUT-LET" and valuable "HOME HELPS"

"NUT-LET" gives zest and novelty to picnic spreads, snacks between meals, luncheons, etc. All persons, of all tastes, relish it.

Our new booklet "HOME HELPS" tells the story of NUT-LET and contains a year's supply of useful Laundry Lists, Daily Kitchen Reminders and many excellent recipes.

Write today, mentioning your dealer's name.

BOSMAN & LOHMAN CO. Norfolk, Va.

Delicious and Nourishing

Dates and Nuts in an unusual combination. Children love it—so will you. High in food value, but easily digested. Try it on bread or crackers for tea, luncheon or picnic.

Made by the Packers of the famous Dromedary Dates.

15c Jar, Postpaid for 15c

The HILLS BROTHERS Co, 375 Washington St., New York

Datenut BUTTER

TRADE MARK REGISTERED

"The Ideal Spread for Bread"

TUTHILL CUT GLASS

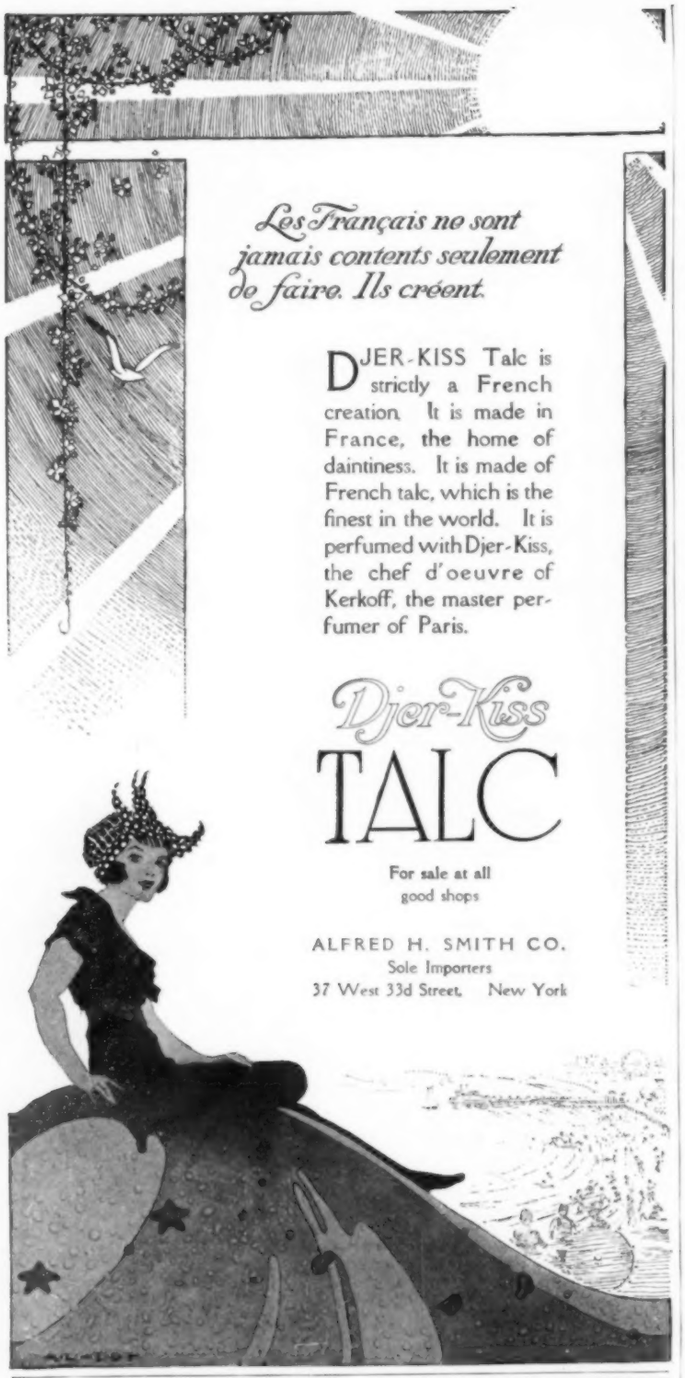
For Your Summer Table

We have made a specialty of designs suitable for Summer uses. Varieties of glasses for cooling drinks—dainty dishes for jellies and ices—berry plates and all sorts of unusual shapes for summer delicacies.

You want your table to look dainty and inviting—and it will be if you have a liberal supply of Tuthill Cut Glass.

Tuthill Cut Glass comes in a great variety of designs and at reasonable prices. Send for booklet.

TUTHILL CUT GLASS COMPANY
MIDDLETOWN, NEW YORK



Pat. July 1, 1913.

A WARDROBE NECESSITY

OF attractive cretonne practically indestructible, with containers top and bottom for moth balls, cedar aroma, perfumed or odorless.

MOTH balls are easily removed, and the bag is useful all the year round to protect your garments from moths and dust.

Sizes, 58 and 62 inches long, 24 inches wide. Prices, $1.50, $1.85, $2.75.

If you cannot find them at your dealers, write to

FREID GARMENT CONTAINER
146 West 28th St., New York City

ON HER DRESSING-TABLE

PHOTOGRAPHED at the bottom of this page are a lovely veil and handkerchief case of white brocaded silk. So charming is the veil case it would encourage the most prejudiced maid in the smart habit of wearing a veil. Both cases are lined with plain white satin, finished with scrupulously unfrilled frills of princess lace, and, crowning daintiness, surmounted by tiny, beribboned knots of white silk cherry blossoms. These cases are made to order at an interesting little importing shop, and no set is ever duplicated; the sachets which faintly perfume the cases are put up by the establishment which makes the cases themselves. A veil case similar to the one photographed sells for $15, and the handkerchief cases are priced at $5 each.

A FRIENDLY STUDIO

In the very top of a quaint New York building filled with the studios of well-known house decorators, artists, and a clever actress or two, is the studio of a woman who, observing the strictest privacy (an introduction and a special appointment are required to see her), gives an unusual skin treatment that starts the proper circulation of the blood. It is the l ck of just such circulation that is the cause of the great majority of complexion troubles, for as people grow older the little blood vessels next the surface of the skin are not fed as lavishly as in youth, and artificial means must be used to keep them supplied with life-giving blood.

The studio, a charming, livable room, decorated in grays and browns, its stucco walls hung with pictures, and its ample space scattered with comfortable, friendly furniture, does not in the least suggest the work that is performed there, though it gives more than a hint of the personality of its owner. Screened off in one corner of the room is a scrupulously clean, sheet-covered lounge upon which the treatment is given. The face, neck, and shoulders are exposed and upon them is laid a thick, brown substance, almost a jelly in consistency, which after a little time will cause the skin to prick and burn. This does not peel the skin, but serves to bring to life the sluggish circulation. Afterward an oil is applied which cleans the skin and stops the burning sensation.

Then the skin is washed with a remarkable soap, which is said to be pure and to contain no alkali. Indeed, this soap is the result of forty-six years of experimentation by a French chemist, and it not only has unusual cleansing properties, but will bleach the parts of the body to which it is applied.

Last in the treatment an oil for building skin tissues is used. This oil soothes the skin and it, together with the soap, has the power to heal the unsightly little blemishes which mar so many complexions. There is no massage or patting, just the application of these rare oils; but as skin conditions vary, so do the oils which are used.

The woman who gives this treatment also speaks of the wonders she has performed with hands that were dried, inclined to wrinkle, and were disfigured with spots. Ten treatments cost $50.

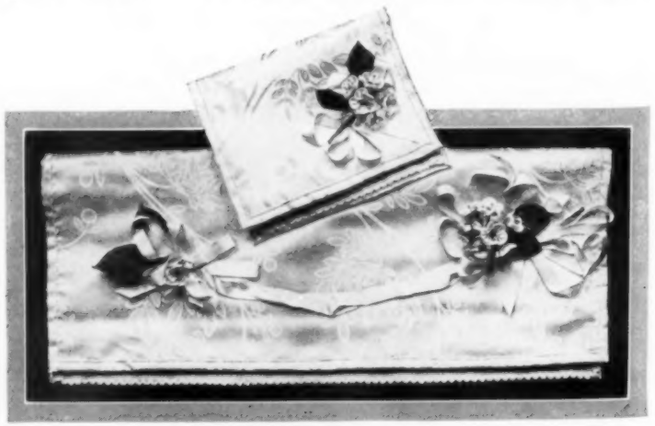
A TOOTH-BRUSH TIRADE

The penny wisdom and pound foolishness of human nature are things to marvel at. Take, for instance, the tooth-brush, unmentionable save in the dentist's chair or in these columns. The mouth which harbors so many germs, the teeth which contain the roots of so many evils—these are subject to the care or carelessness of the tooth-brush. Three months is the extreme limit a single tooth-brush should be used, and, better still, several brushes should be in use at one time. Each brush should be perfectly dry before it is used again, and if one follows the dentist's advice,—"Brush your teeth before and after breakfast, before and after lunch, before and after dinner, and just before retiring,"—one brush will scarce have a chance to dry between times.

One of the best brushes made possesses a transparent celluloid back and handle in either an amber or red tone. This celluloid composition holds the bristles firmly, for they are put in by a special machine which anchors them securely. Of course, the bristles may break off from hard usage or from not being allowed to dry properly, but they can not fall out, as so often happens with the bristles put in by hand. These celluloid handles will, in all probability, succeed those of bone, which are porous and in a very short time become unattractively black and streaky.

Another sanitary feature of this particular type of tooth-brush is that each brush is delivered to the purchaser fresh and unhandled, and in a tightly sealed box. The druggist has a case of each of the styles and sizes from which the choice is made, and he gives the customer a boxed duplicate of the number which has been selected. Such brushes cost 25 and 35 cents each for adult sizes, and for children there are smaller ones for 15 cents each.

For those who do not carry their tooth-brushes in the long glass bottle that is generally included in the fittings of the dressing-case, the firm which manufactures the brushes described makes a little celluloid shield to slip over the bristles to protect them and yet to allow the air to reach them. Price, 10 cents.



Finished with scrupulously unfrilled frills and faintly perfumed are both the handkerchief and the veil case

Phone: Riverside 4884

An Incredible Transformation

This smart costume is one I actually made from an old gown, shown in the background.

Don't throw away your old frocks. Let me make them over into the latest styles.

If you live out of town, just send me a well-fitting lining, and I will make over any costume to your entire satisfaction.

Attend to this now. Sit down now and drop a line to

MME. BLAIR

132 W. 91st St. New York

Mighty Convenient *in* LONDON

TELL your friends to address you in London "Care Wells Fargo & Company."

Our new office there is about the pleasantest express office you can imagine.

Prompt, interested, personal service—always worth while—is most worth while in a foreign country.

Whether it be to forward your letters, or engage you a motor car, to take care of your steamer rugs, or advise you about trains,

You will find some one in our London office interested in *your* interests.

One more reason for carrying your money in the form of

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Ovida

Reducing Brassiere

Style 167 for surf bathing

$3.

Reduces 2 to 4 Inches

Ideal because of its flexibility, and is desirable to wear with or without corsets. Fastens in front. Plain, durable and washable.

Gives the graceful lines in vogue, protects the health and affords the utmost comfort and freedom. Made in six styles—with and without shoulder straps.

Protected by U. S. Patent No. 44411.

Excels for Figure-Shaping and Health-Protection

Ovida Reducing Brassieres are made of ELASTRICOT, a specially woven elastic fabric that is exceptionally soft and flexible, and moulds scientifically to the contour of Nature's model. Supreme for fashion and figure, unequalled for work and athletics, unrivalled for freedom and comfort, and absolutely unapproachable as a creator of physical beauty.

Look for the Label Ovida

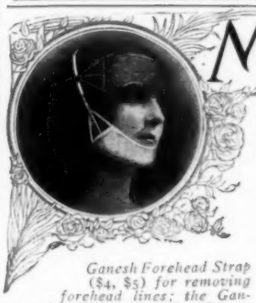
Sold at Leading Stores and Corsetieres

Style Book H will be mailed to any address upon request

Ovida Company

15-17 West 38th Street
New York

Mrs. Adair



Ganesh Forehead Strap ($4, $5) for removing forehead lines; the Ganesh Chin Strap ($5, $6.50) for reducing the "double" chin

If Your Route Brings You to New York this Summer

You will find a cordial welcome at 557 Fifth Avenue, where Mrs. Adair's attractive Salon offers pleasant respite from the glare and dust of the city streets. Here, at leisure, one can learn personally of Mrs. Adair's original and wonderfully successful methods of promoting and preserving those qualities in one's appearance which make for freshness, youthfulness and genuine attractiveness. Here one may receive, at the hands of English experts, trained by Mrs. Adair in London, the rejuvenating

Muscle Strapping Treatment

that simple, wonderful process which reinvigorates the dormant tissues and muscles underlying the skin, bringing them back into place and thus rounding out hollows and wrinkles of the face and neck, refining the texture of the skin and imparting a healthy, natural bloom to the face. Single treatments, at $2.50. Reduction by the course.

To Those Who Cannot Visit the Salon

Mrs. Adair sends her splendid GANESH Preparations by post, making it possible for women everywhere to protect and improve their appearance at home. For instance, one can approximate the marvellous benefits of the GANESH STRAPPING MUSCLE TREATMENT, by self-treatment at home with the nourishing, tissue-building GANESH EASTERN MUSCLE OIL, if Mrs. Adair's instructions are followed out explicitly. Price per bottle, $5, $2.50, $1.

The Skin Can Be Kept from Darkening

during summer if Mrs. Adair's GANESH FRECKLE CREAM ($1) is applied at night. The undesirable effects of strong wind upon the skin, when motoring, golfing, etc., can be counter-balanced by using the GANESH DIABLE SKIN TONIC ($5, $2, 75c), an excellent wash, which tones the skin and keeps the pores fine, the skin free from puffiness. A refreshing summer preparation, is the GANESH LILY SULPHUR LOTION ($2.50, $1.50). It cools and whitens the skin. In pink, cream and white.

Cheque or Money Order Should Accompany Mail Orders.

Mrs. Adair's Free Lecture Book Instructs! Write for a Copy.

557 Fifth Avenue, New York — Telephone 2839 Murray Hill

LONDON, 92 New Bond Street, W. — **PARIS, 5 rue Cambon**

The Perfume of Old-Fashioned Gardens and Tender Memories

Lilas de Rigaud Talcum Powder

We want you to try this exquisite Talcum. As a summer luxury, if you choose—but it will very soon become an all-year-round necessity.

It is so dainty and fine, so pure and refreshing; a breath of it is like coming upon the old lilac bush itself with its big purple clusters swaying in the soft May wind.

Lilas de Rigaud Talcum is put up in sanitary glass jars with patented sifter top, gold label and lilac silk cord—a beautiful package—and a joy to use.

The cost of this lasting bit of real pleasure is but 50 cents.

Other Lilas de Rigaud preparations are—Extract, $3.50; Toilet Water, $3.50; Cold Cream, 50 cents; Face Powder, $1.00; Sachet Powder, $1.50; Bath Salt, $1.00.

For sale at all high class Toilet Goods Departments.

Send 15 cents to Riker Hegeman Company, 354 West 4th Street, New York City, for sample of Lilas de Rigaud or Rigaud's famous Mary Garden extract or sachet.

RIGAUD

16 Rue de la Paix
PARIS

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For NURSES and MAIDS

Model illustrated, No. 295, is of black cotton alpaca with white hem-stitched collar.

Price, $3.00

REPRESENT THE HIGHEST STANDARD OF EXCELLENCE IN QUALITY DESIGN AND TAILORING.

Write for samples of materials and folder showing various styles at all prices.

Sold by all reliable dealers.

HENRY A. DIX & SONS COMPANY
Dix Building New York

Lillian Russell's Own

Toilet Preparations

My Own Skin Nutrient $1.50
Will feed the tissues and make the skin firm.

My Own Smooth Out $1.50
Astringent and healing. Will smooth out the little wrinkles that annoy you. Men should use it after shaving.

My Own Skin Rejuvenator $1.50
Will clear up blackheads, pimples, liver spots; bleach the skin, circulate the blood and revive the faded tissue.

My Own Cleansing Cream $1.00
Cleanses the skin thoroughly.

My Own Face Powder $1.00
Is a real beautifier, absolutely pure and healing.

My Own Lip Rouge 50c
Will beautify your lips and protect them from chapping.

Lillian Russell's Beauty Box
Containing a complete set of my preparations. Price $5.00

For sale at leading Drug and Department Stores Everywhere.

IMPORTANT—My Own are the only Toilet Preparations authorized to use my name or likeness. Send for booklet. My address is 2160 B'way, New York.

Lillian Russell

S O C I E T Y

Died

NEW YORK

Chappell.—On May 11, at her residence, Louise Graves Chappell, wife of Dr. Walter F. Chappell.

Cochran.—On May 7, Martha Griffen Cochran, wife of Thomas Cochran, Jr.

Cruger.—On May 7, at her residence, Catherine Church Cruger, daughter of John Church Cruger.

Dillon.—On May 6, John F. Dillon.

Havemeyer.—On May 3, at Montreux, Switzerland, Mrs. Emily de Loosey Havemeyer.

BOSTON

Skinner.—On May 7, on board the *Caronia*, Francis Skinner.

Engaged

NEW YORK

Appleton-Wendell.—Miss Ruth Appleton, daughter of Mr. and Mrs. Francis R. Appleton, to Mr. William G. Wendell, son of Mr. and Mrs. Barrett Wendell, of Boston.

Gunn-Hostetter.—Miss Catherine Gunn, daughter of Mr. and Mrs. James Newton Gunn, to Mr. Frederick Gerdes Hostetter, son of Mr. and Mrs. D. Herbert Hostetter, of Pittsburgh, and Beverly, Mass.

Schley-Bonnell. — Miss Marguerite E. Schley, daughter of Dr. J. Monfort Schley, to J. Harper Bonnell, 2d, son of the late John Harper Bonnell.

ATLANTA

Stewart-Battey.—Miss Frances Josephine Stewart, daughter of Mrs. Caroline Robinson Stewart, to Dr. Hugh Inmann Battey.

BALTIMORE

Miller-Ayres.—Miss Elise Miller, daughter of S. Bevan Miller, of Baltimore, to Henry Fairfax Ayres, son of the late Colonel Charles Greenlief Ayres, U. S. A.

BOSTON

Paine-Worthen.—Miss Mary Wills Paine, daughter of Mr. and Mrs. Frederick W. Paine, to Dr. Thacher W. Worthen, of New York.

Tuttle-Eden.—Miss Muriel Seymour Tuttle, daughter of Mr. and Mrs. Howard B. Tuttle, of Naugatuck, Conn., to Mr. John H. Eden, Jr., son of Dr. and Mrs. John H. Eden, of Great Neck, L. I.

Wallace-Proctor.—Miss Ethel Fairfax Wallace, daughter of Mr. and Mrs. Herbert Fairfax Wallace, of Winchester, to Mr. George Chapin Proctor.

CLEVELAND

Stallo-Rospigliosi.—Miss Laura McDonald Stallo, daughter of Edmund K. Stallo, to Prince Francesco Rospigliosi, of Rome, Italy.

MINNEAPOLIS

Barber-Boynton. — Miss Katharine S. Barber, daughter of Mr. and Mrs. Edwin R. Barber, to Mr. Clifford C. Boynton, son of Mr. and Mrs. Carlos N. Boynton, of St. Paul, Minn.

PHILADELPHIA

Townsend-Scarlett.—Miss Edith Townsend, daughter of Mr. and Mrs. John W. Townsend, to Dr. Hunter W. Scarlett.

ROCHESTER

Robinson-Wickwire.—Miss Ruth W. Robinson, daughter of Mr. and Mrs. Lucius W. Robinson, to Mr. Ward A. Wickwire, son of Mr. and Mrs. Theodore H. Wickwire, of Buffalo.

WASHINGTON

Britton-Robertson.—Miss Margaret Britton, daughter of Mr. and Mrs. Alexander T. Britton, to Mr. Carrol M. Robertson, of New York.

Weddings

NEW YORK

Eagle-Hardenbergh.—On May 23, at the West End Collegiate Church, Mr. Henry Eagle, son of Mr. and Mrs. Clarence H. Eagle, of New York, and Miss Hildegarde Hardenbergh, daughter of Mr. and Mrs. Thomas E. Hardenbergh.

Hoyt-Robbins.—On June 3, in St. George's Chapel, Mr. Lydig Hoyt, son of Mr. and Mrs. Gerald L. Hoyt, and Miss Julia Robbins, daughter of Mr. and Mrs. Julian W. Robbins.

Hubbard-Lawrence.—On May 20, at the residence of Mr. and Mrs. Lawrence, Mr. William Orcott Hubbard and Miss Gladys Lawrence, daughter of Mr. and Mrs. Henry C. Lawrence.

Mallory-Whitney.—On June 3, at Christ Church, Rye, Mr. Robert Mallory, Jr., son of Mr. and Mrs. Robert Mallory, and Miss Prudence Whitney, daughter of Mr. and Mrs. Marselis Clark Parsons.

Moore-Graham.—On June 6, Mr. Eugene Maxwell Moore, son of Mr. and Mrs. Charles A. Moore, and Miss Margaret Graham, daughter of Mr. and Mrs. William T. Graham, of Greenwich, Conn.

Moss-Hazard.—On June 6, in St. John's Church, Far Rockaway, L. I., Mr. Courtlandt Dixon Moss and Miss Katherine Hazard, daughter of Mr. and Mrs. William A. Hazard.

Terry-Williams.—On June 1, in St. Thomas's Church, Mr. John T. Terry, Jr., son or Mr. and Mrs. John T. Terry, and Miss Constance Waldron Williams, daughter of Mr. and Mrs. Waldron Williams.

Whitney-Bacon.—On June 2, at the country home of Mr. and Mrs. Bacon, Westbury, L. I., Mr. George Whitney, son of Mrs. George Whitney, and Miss Martha Bacon, daughter of former Ambassador and Mrs. Robert Bacon.

CHICAGO

Canby-Vincent.—On June 6, at the residence of Mr. and Mrs. Vincent, Mr. Lloyd Canby, son of Mr. and Mrs. Caleb H. Canby, and Miss Katharine Vincent, daughter of Mr. and Mrs. William A. Vincent.

Hardin-Fisher.—On May 23, at the country place of Mr. and Mrs. Fisher, Mr. Reginald H. Hardin, of Evanston, and Miss Ethel Virginia Fisher, daughter of Mr. and Mrs. George P. Fisher.

Lee-Hubbard.—On May 23, at the Presbyterian Church, Lake Forest, Mr. Robert Thornton Lee, of Northampton, Mass., and Miss Eleanor Hubbard, daughter of Mrs. William Hammond Hubbard.

CINCINNATI

Hoppe-Mitchell.—On June 4, at St. Xavier's Church, Dr. Herman Hoppe and Miss Monica Mitchell, daughter of Mr. and Mrs. Richmond Hannaford Mitchell.

Wulsin-Hager.—On June 6, at the residence of Judge and Mrs. Hager, Ashland, Ky., Mr. Lucien Wulsin and Miss Margaret Hager, daughter of Judge and Mrs. Hager.

MINNEAPOLIS

Meech-Baldwin.—On May 20, at St. Mark's Church, Mr. Robert L. Meech, son of Mr. and Mrs. H. Rogers Lyon, and Miss Rose Baldwin, daughter of Mr. and Mrs. Dwight M. Baldwin.

PHILADELPHIA

Brown-Houston.—On June 3, at St. Martin's-in-the-Field, Dr. Henry P. Brown, Jr., son of Mr. and Mrs. Henry P. Brown, and Miss Edith Colier Houston, daughter of Mr. and Mrs. Samuel F. Houston.

Scull-Johnson.—On May 26, in St. Paul's Episcopal Church, Mr. E. Marshall Scull and Miss Anna Price Johnson, daughter of Dr. and Mrs. Russell Johnson.

Weddings to Come

NEW YORK

Brooks-Wall.—On June 18, in St. Thomas's Church, Miss Mary Brooks, daughter of Mr. and Mrs. Frederick Brooks, to Mr. Ashbel T. Wall, Jr.

Davis-Davis.—On June 27, at the country residence of Mr. and Mrs. Davis, Long Pond, Mass., Miss Sybil Davis, daughter of Mr. and Mrs. Howland Davis, to Mr. Charles Stephenson Davis, Jr., of Boston.

Delano-Edgell.—On June 16, Miss Jean N. Delano, daughter of Mr. and Mrs. Warren Delano, Barrytown, to Mr. George H. Edgell, son of Mr. and Mrs. George S. Edgell of New Port, N. H.

Stuart-Hughes.—On June 17, in the Cathedral of St. John the Divine, Miss Marjorie Bruce Stuart, daughter of Mr. and Mrs. Henry S. Stuart, to Mr. Charles Evans Hughes, Jr., son of Associate Justice Charles E. Hughes.

Willard-Roosevelt.—On June 11, at the British Embassy Chapel, Madrid, Spain, Miss Belle Wyatt Willard, daughter of Ambassador and Mrs. Joseph E. Willard, to Mr. Kermit Roosevelt, son of former President Theodore Roosevelt and Mrs. Roosevelt.

Von Bergen-Jackson.—On June 20, Miss Else Von Bergen to Mr. George Livingston Jackson, son of Mr. and Mrs. George Jackson.

BERTHE MAY'S
MATERNITY CORSET

The only corset of this kind made for its own purpose. Can be worn at any time. Insures ease and comfort, — allows one to dress as usual and preserve a normal appearance. Simple and exclusive system of enlargement.

PRICES FROM $5.00 TO $18.00

Call at my parlors or
Write for BOOKLET No. 14
which will be sent free anywhere in a plain envelope. Rush orders supplied immediately on receipt of present measurements around bust, waist and hips, also height in feet.

Corsets for ordinary wear on same lines.

Mail orders filled with complete satisfaction.

BERTHE MAY
10 East 46th St. New York
(Opposite the Ritz Carlton)

How Many Salads Can You Make?

Summer-Time is Salad Time—and we suggest that you ask your Local Dealer for the Pompeian Book of tempting Salad Recipes—FREE. Or in the Emergency, write to us for it.

Pompeian Olive Oil is made from Selected Mediterranean Olives. It has a delightful "Fruity" Flavor. You should use it at least once a day every day this Summer. It is so Pure and Wholesome and Healthful.

Half Pint 25c **Pint 50c**

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SEEN *on the* STAGE

(Continued from page 54)

effective than the play. An insufficiency of rehearsals was apparent—particularly in the work of the more responsible members of the company; and the stage-direction was utterly inadequate.

Unless "A Scrap of Paper" should be rewritten in accordance with the fashion of 1914, the only way to relieve it of the imputation of seeming old-fashioned would be to produce it in accordance with the fashion of 1860. This simple fact escaped the unimaginative mind of Mr. William Seymour, who was responsible for the stage-direction of the play. Mr. Drew was permitted to soliloquize at length, in the manner of 1860, and subsequently to summon a servant by pushing an electric button, in the manner of 1914; and the result of this compound anachronism was absolute bewilderment. Ladies wearing gowns of the present day were permitted to utter sentiments that could have been felt sincerely only by their grandmothers; and the play was allowed to look unnecessarily archaic by being set arbitrarily into competition with products of the present season. Even "The School for Scandal" could be made to seem ridiculous if Lady Teazle were permitted to wear a slit skirt and to walk like the athletic champion of Vassar College. To establish an atmosphere, it is necessary to imagine time and place; and Mr. Seymour is apparently devoid of this ability.

"THE CHARM OF ISABEL"

IN planning "The Charm of Isabel," that industrious but unilluminated author, Mr. Sydney Rosenfeld, apparently intended to achieve a comedy of character, but the accomplishment fell distinctly short of the intention. According to a statement printed on the program and frequently repeated in the lines, the charm of the heroine was centered in the fact that "she couldn't say no"; yet, in the play itself, her persistent attitude is negative. She is presumed to be a charmer who unintentionally lures men into allegiance to her evasive loveliness; but the plot presents her as a deliberate hunter of men who is merely incapable of accepting the results of her philanderings.

Isabel is a widow; and, in the first act, which is set in Paris, we find her pursued into her very bedroom by an ardent Frenchman with whom she has flirted at a free and easy ball. To escape the insistence of this suitor, she retires to the bosom of a staid New England family. In an antiquated house in Salem, Massachusetts, she is wooed successively by a hypochondriac New England elder and by his more vigorous and virile nephew, who has recently been appointed a probationer in the Congregational church. She chooses this young cleric as her proper mate, and her decision is not shaken by the intrusion of the ardent Frenchman, who has come all the way from Paris to continue the romance that was begun on the night of the unconventional and perilous ball.

In structure, "The Charm of Isabel" exhibits an anticlimax, since the first act is the most dramatic of the three. The play seems to lack a preestablished objective point, and the successive scenes appear to wander hither and thither, without affording the spectator any sense of a definite advance. The piece seems less significant of life as it proceeds from act to act, and, though much of the dialogue is admirably written, this essential defect of structure is sufficient to reduce the play into the vagueness of oblivion.

"THE BELLE OF BOND STREET"

"THE BELLE OF BOND STREET," which is described on the program as an up-to-date version of "The Girl from Kay's," may be regarded as typical of what the public likes in the domain of musical comedy. The plot is commonplace; the characters are conventional; the lyrics are lacking in wit; the music is pedestrian; and yet the public deems the fabric entertaining, because all of the performers kick up their heels and strenuously strive to please.

Mr. Sam Bernard is a natural comedian, and his performance of Max Hoggenheimer (familiarly known as "Piggy") reveals a pleasing repetition of his traditional exploits in the well-remembered company of Weber and Fields. Mr. Lawrence D'Orsay's impersonation of a brainless British idiot is also traditional and may be accepted without comment. The performance of Mademoiselle Gaby Deslys is more interesting to analyze. She can not act, she can not sing; and yet her appearance before the public is inspirited by a very vigorous and utterly ingratiating desire to be pleasing. She is a good dancer, of the acrobatic type; she speaks her silly lines in English as if her whole career depended on them; and she scatters abroad an atmosphere of natural health and primitive well-being which can be described by no lesser adjective than wholesome.

Mlle. Deslys is scarcely to be blamed because her frank and simple beauty is diminished by the extravagant and preposterous costumes which she is forced to wear during the course of her performance. The patrons of musical comedy have no taste, and they will not permit an excellent show-girl to succeed with the charms with which nature has endowed her. These vulgarians insist that a woman must dress herself up as a monkey before they will admit that she is worth a moment's glance. In the second act of "The Belle of Bond Street," purple curtains are hung in archways that appear to have been built out of green soap, and many girls in hideous costumes are permitted to disport themselves before this strident background. The effect is very wearing on the eyes; but, for the present at least, it seems useless to protest against the violently unesthetic tradition of that type of musical comedy which the many-headed mob persists in patronizing.

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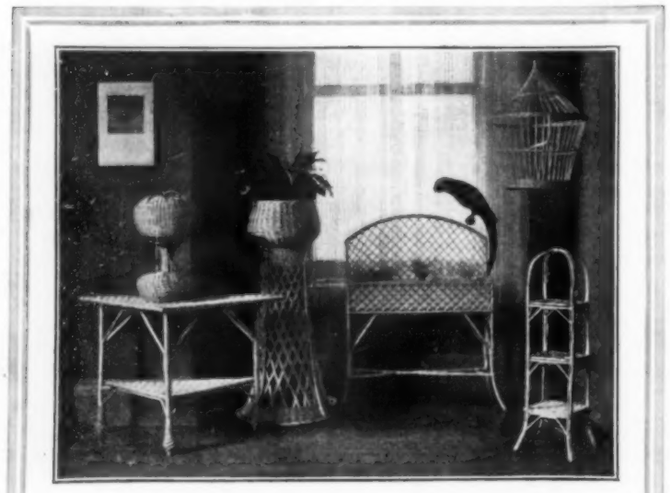
VOGUE SERVICE—SEE PAGE 95



Alert on the trail of partridge are the two setters and the pointer portrayed by Percival Rosseau

A R T

IN this somewhat unusual year, the spring was late in coming and the season of art exhibitions was late in going. Even in May the galleries had on view a number of interesting collections.

Paintings of dogs, by Percival Rosseau, were exhibited at the Knoedler Galleries until May 2. Rosseau, who is a native of New Orleans, has won considerable reputation as a painter of dogs, and exhibited an exceptionally fine canvas of a hunter with his dogs at the Winter Academy. There is in his work something of the fine sturdiness and the comprehension of animal nature which characterized the paintings of the old Dutchmen. The landscape background, simply treated, holds its place as a background, and the different breeds of dogs are well differentiated and portrayed with vigor and interest. The arrangement and composition are, as a rule, excellent, and deserving of special mention.

At the Macbeth Galleries from April 21 was hung a collection of seventy-one works of contemporary American artists. This included paintings by well-known men, many of which had been seen at one or the other of the academy exhibitions this season. Frieseke and Miller were present with characteristic works, and Charlotte B. Coman showed two of her quiet landscapes, "On the Banks of the Delaware" and "A Well Worn Path." There is a vitality and interest about Miss Coman's work which prove that this dean of American women painters has passed the age of eighty without losing her skill of hand or clearness of vision. Robert Henri's little "Bridget," a delightful, red cheeked child, was a bit of direct painting and vigorous brushwork, which announced Frans Hals as its inspiration. "Autumn Woods" and "An Old Veteran" were excellent examples of the work of Henry W. Ranger; and F. J. Waugh, the well-known marine painter, was represented by "The Rising Gale" and "The Headland."

AMERICAN WOMEN'S SCULPTURE

At the galleries of the Gorham Company in May was shown a collection of the work of American women sculptors. Comprising fifty-four works, mainly small bronzes and garden pieces, this exhibition represented the recent achievement in sculpture of about fifty American women. Worthy of especial note were the studies of rearing horses, by Anna Vaughan Hyatt, intended for gateposts. These works were vigorously and ably modeled, and though the forms were a little heavy, the strength of the great beasts and the rhythm of their movement were well rendered. Bessie Potter Vonnoh and Janet Scudder showed characteristic fountain figures, and Gertrude V. Whitney contributed a study of a peasant's head.

The Reinhardt Galleries were given over during May to an exhibition of thirty-nine recent works of thirty-nine American artists. Jonas Lie's "Woolworth Building," shown at the "Exhibition of the Unhung" last winter, was among the good things of this exhibition, which also boasted an interior by William M. Chase, a woodland scene by Henry W. Ranger, and a New York street scene, "Columbus Circle, After Rain," by Paul Cornoyer. A richly colored and highly decorative painting was "Quaint Bruges," by Ossip Linde; and Paul King's "Old Houses — Germantown," while very low in key, had decided elements of picturesqueness.

A RETROSPECTIVE EXHIBITION

From May 4 to 17, in the galleries of the Fine Arts Building, was held a retrospective exhibition of the work of Alexander Harrison and of Birge Harrison. Alexander Harrison, a native of Philadelphia, was one of the first American artists to follow Manet, or more directly Bastien-LePage, along the trail of *plein air*, and the collection of his works, which was gathered from many museums and private collections both in America and abroad, was well worth seeing. Though *plein-airisme* has become an every-day fact, and the study of sunlight has now been carried far beyond the work of Harrison, these paintings are both interesting as historical documents of its development, and remarkable as examples of fine craftsmanship and keen study. It is difficult to realize, viewing the canvases, which to-day, with all their excellence, seem conservative and quiet, that when painted they were considered the work of an innovator so original as to be almost eccentric.

"In Arcady" and "The Joy of Living," both studies of nudes in the open air, have a poetic feeling, a refinement of technique, and a fine simplicity which lift them far above the level of much of the similar work of the present day. "The Wave," one of the earliest studies of light on moving water, created a veritable furore at its first appearance many years ago, and still retains a place as a subtle and finely rendered study, though there are marine painters to-day who might surpass it in the rendering of the weight and movement of the water and the indwelling light in the waves.

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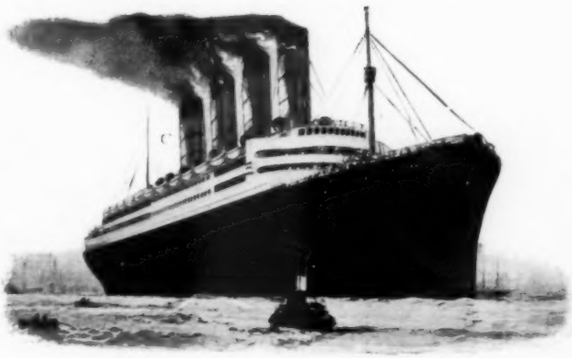

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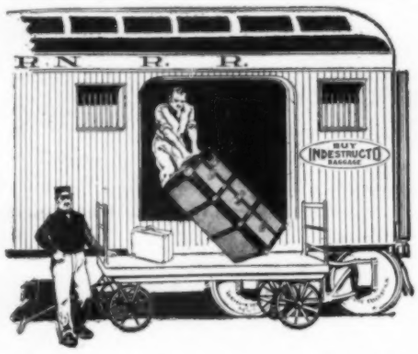

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BEAU BRUMMELS *of the* BRUSH

(*Continued from page 37*)

big, boyish Georges Lepape. He is one of those gifted beings who does his work without effort. If he works hard, and he has his many canvases for evidence, he does not appear to, but greets one with a smile which not even a Vogel could banish.

M. Vogel, be it known, now and then gets into a rage because these good-natured artists are slow in delivering their drawings. He sits down and pens a letter which covers the delinquent with injuries and reproaches. Then he waits for the thunderbolt. Lepape, for reply, makes a sketch in one corner of the letter, labeled, "*Vogel dans une rage.*" The crayon vanquishes the pen, and the sketch goes up in Vogel's office, and sits there always as a warning to hot-headed editors whose dangerous lot it is to deal with artists.

If Boutet de Monvel is the aristocrat of the group, Barbier is the dandy. He has a charming studio high up in the top of a new apartment building in the Latin Quarter, but his outlook is toward the clouds, and it is doubtful if the Quarter ever sees him. He probably puts on his gold-winged sandals and starts out directly from his studio window over the tops of the buildings. Barbier is tall and blond; he might be a Norseman. Even in the early morning he is shod daintily in dancing pumps, and his dark blue suit of fine serge is impeccable. His bracelet is of old silver.

Pierre Brissaud is what may be called the great legitimist of the Beau Brummel group. He is a cousin to Boutet de Monvel, and his style and work resemble that of the elder Boutet de Monvel, his late uncle. At this moment he is at work illustrating a book of "Chansons Militaires," in which one sees again the banners and lances, the color and the thrill of battle, which made famous the "Jeanne d'Arc" of Maurice Boutet de Monvel. Brissaud has been recently to London, and he is under close surveillance by the rest of the group since his return. For behold! He came back trigged out in an English business suit of tan tweed, wearing tan boots with thick soles, carrying an English walking-stick, and, in fact, with not only all the accessories of a Beau Brummel, groomed à la Anglo-Saxon, but, it is whispered in the inner temple, with some of the English mannerisms!

This last winter Jean Besnard has been in New York, and there is great interest among the Beau Brummel group as to his hair breadth escapes and daring adventures along the "great white way" of the wicked commercial city of the new hemisphere.

ENOUGH *of* WARDROBE WITHOUT OVERMUCH *of* LUGGAGE

(*Continued from page 27*)

its comfortable looseness makes it suitable not only for steamer wear but for driving or motoring. If one is crossing in midsummer, linen skirts may be worn under a coat of this sort.

Elderly women might prefer, instead of the coat, the long cape and the scarf which are illustrated on page 26. This cape is a real protection against wind and weather, and yet is a very smart garment. Although designed for motoring, it is very appropriate on the steamer.

ON FOREIGN LAND

When again on land, a tailored suit such as the one sketched at the upper left of page 26 is in almost constant requisition for shopping and walking. This suit is of mustard colored, rough cloth, and is made with straight lines, a wide belt, and a single tunic fashioned on the Russian lines, which are gaining favor. This would be admirable not only for use in town, but for railroad trips, motoring, and general utility wear. A simple chiffon blouse to match the suit in color would be found useful, as in traveling it is often inconvenient to have white waists laundered.

The three-piece costume of serge and satin sketched in the two figures at the upper right of page 27 would be invaluable as an afternoon costume. The blouse, which, like the underskirt, is of black satin, is combined with blue chiffon which matches the color of the serge tunic of the skirt; as a dress of a formal character, worn with the coat this is distinctly smart. The same skirt with a white blouse and the coat would answer for shopping.

Two or three afternoon dresses should be taken, as they will be needed on many occasions. Over them a wrap such as that sketched at the left at the top of page 27 may be worn. This wrap, which is of black charmeuse, is attached to a long vest, and may be folded around the figure and buttoned in front. It is lined with flesh colored satin.

When stopping at the large hotels either in London or on the Continent, evening dress is worn for dinner, without a hat. Three or four dinner gowns are, therefore, necessary for this purpose, and a wrap of light color as well as a dark one which could be worn in the afternoon should be provided. Those who travel informally and do not wish to dress for dinner may wear an afternoon frock such as that shown on page 27. With a hat this is quite correct for dinner and as an informal toilette for the evening. Two or three pretty waists to match one skirt give variety, yet occupy little space in a trunk. These also may serve for very informal evening wear.

One or two plain hats for the morning, two lighter or more elaborate ones for the afternoon, and some pretty tulle arrangement for the evening would be sufficient for almost every occasion.

EUROPEAN HOUSE-PARTY APPAREL

In addition to the apparel already mentioned, those who join house parties abroad will need informal clothes for sports; plain shirts and skirts, rubber-soled buckskin shoes for tennis, a riding-habit, boots, and a sailor hat, with the possible addition of a tweed suit with a many-pocketed coat and a short skirt. Clothes of this character could either be taken in a steamer trunk (as some of them would answer for shipboard wear) or they could be put in a separate, small trunk, which could be forwarded when needed.

V O G U E

VOGUE AS YOUR CITY AGENT

Why not be free from petty responsibilities this summer? You can, if you will use Vogue as your confidential city agent. Then, when there is a sudden purchase to make, or a gift to send to a friend, or a hard point of convention to decide, you will be able to accomplish it without any sacrifice of the time you would otherwise spend in enjoying yourself.

FOR instance, when you are miles from the shops, you may have to buy many things at short notice. The flowers may fade on your hat, the lace on your gown may be torn beyond repair, the children are sure to need fresh ribbons. You may suddenly miss your sweater or your motor coat; there may be dozens of similar emergencies. But Vogue takes no holiday. With the best shops always at its elbow, there is no emergency that the Vogue Shopping Service cannot meet.

THEN there is the Pattern Service. New French designs, in fact, any model illustrated in your copy of Vogue will be cut to your individual measure for four dollars—and many such models are given in the regular stock fifty cent patterns. Thus, though you may be many miles from your dressmaker, you can, if a sudden emergency arises, secure the pattern and have it quickly developed into a gown for the most important occasion.

ALSO there is the Answers to Correspondents Service. There is a lawn party to be given, invitations are sent out, a matter of etiquette perplexes you. Write to Vogue, and back comes an enlightening answer. A question of the right fashions comes up. Again you appeal to Vogue, and again with good results. Vogue is all for good form and all for good fashions — but it is more. Nothing is too trivial, nothing too difficult, for Vogue to answer.

THE shops of a great city, also, are yours to patronize in summer — even though you may be far removed from any center of commerce. Vogue's advertising service keeps you in touch with New York. Its advertisements are the breath of the metropolis; each one is like a show window where only the shop's best offerings are collected. Through Vogue this summer the best shops will come twice a month to you.

Remember that these are but a few of the hundreds of things that Vogue will do for you this summer. Can you think of any additional service it might render you? Always regard Vogue as "your friend in New York," and do not forget that anything which a friend could do, Vogue can do. Whenever a perplexity arises, big or little, write to

VOGUE
443 Fourth Avenue
New York City

Page 71 gives the titles and dates of Vogue's four midsummer numbers. Unless you are sure your summer newsdealer will have them, tell him you will want each one, so that he can order them specially for you.

D'Orsay

PARFUMEUR

Paris

Le Chevalier d'Orsay, was the supreme arbiter of his age in all matters affecting the elegancies of life. D'Orsay perfumes are worthy of the name they bear.

"Leur Coeur," (Their Heart) is a blending of the fragrant hearts of many flowers that has captivated elite Parisiennes. It is the favored perfume of many royal courts, including those of Spain, Holland and Germany. A trial bottle may be obtained by sending 25c to

Gould & Bancroft Company
Sole Agents, 116-120 West 32nd Street, New York

O-G "Princess"

Still Another

O-G Success

$7.50

Jet Ornaments

All soft patent leather—all soft dull leather—all white imported buckskin—all patent leather with edging of white calfskin—imported bronze kid—also in combination of patent vamp and white quarters—light weight soles.

SENT ANYWHERE IN THE UNITED STATES, PREPAID, UPON RECEIPT OF PRICE. MONEY REFUNDED IF NOT SATISFACTORY.

Write today for the "BOOK OF THE O-G BOOTERIES," showing O-G styles for spring and summer, 1914—FREE UPON REQUEST.

O'CONNOR & GOLDBERG
MAIL ORDER ADDRESS:
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Hungarian Soaps

A SCENTED soap must be perfect in odor—or it offends. It is difficult to put into words the gratifying fragrance of these wonderful soaps of Klein's from Hungary. None are more dainty nor more exquisitely fragrant to the very last particle.

Lilac, lily-of-the-valley, rose and violet—each one conveying the very essence of delicate scent.

Square cakes are 15c. each, three in a box for 40c. The bar at 30c. breaks readily into four cakes. The bath tablet, 25c.

Sold by leading dealers. Three trial tablets, 5c. Send for them direct to us.

PARK & TILFORD
529-549 W. 42d St., New York
Sole Agents

A New Athletic Corset, $3.50

HEATHERBUD

An unusually comfortable, athletic corset for golf, tennis, bathing, dancing and general use.

Price, $3.50

Send waist measure, taken tight, with money order, check or draft on N. Y.

Wholesale, too

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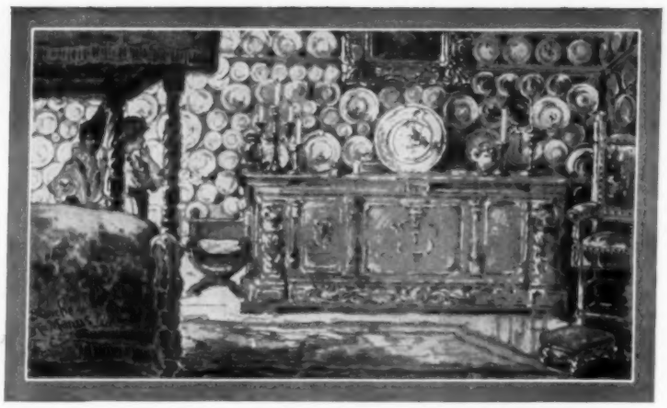
373 Fifth Avenue, New York



Plates as big as a cart-wheel, plates as small as a dollar, plates flowered, plated, plain, and all with a past

TALE *of* TWO INNS

(*Continued from page 42*)

She remains faithful to the traditions of her youth and keeps a warm welcome and tempered prices for such inhabitants of present-day literary and artistic Bohemia as still drift to her inn, in the footsteps of the *grands maitres* of yore.

THE INN OF OLD PLATES

From L'Auberge de La Belle Ernestine it is only a matter of three miles or so across the fields beyond the highroad to L'Auberge des Vieux Plats, but if he is bound for the latter inn the wise traveler will not mention his destination to la belle Ernestine, for the result would be a burst of rage amazing to any one unfamiliar with the deadly feud which exists between these neighboring inns. A little byway off the highroad leads to a tiny village of farmhouses that are not even picturesque—simple houses with whitened walls and tile roofs, clustered about a gray stone church. Here, at the end of a meandering lane, stands a building which might have been devised for a part of the stage-setting of a light opera; it rises three stories high, direct from the roadside, and from doorstep to roof-crest it is decorated with old plates; real plates are set into the façade, the windows are framed with plates, and decorations simulating plates fill every available space. The entrance-hall is paneled with plates, the walls of the *salle à manger* are covered with plates, the café is plastered with plates, and the ascending stairway is a dim vista of plates and plates.

But in the kitchen, at all events, is to be found the jovial proprietor of L'Auberge des Vieux Plats, the man who perpetrated the plates, a big, bluff, Norman crowned with the insignia of his office, the chef's cap, and wearing a white apron draped about his portly figure. He turns the battery of inviting casseroles that sing over the fire and rushes to greet the latest visitors with as hearty a welcome as if they were long-expected guests of honor.

He is as delighted to see their bewilderment over his plethora of plates as is a boy over a practical joke. However, this Inn of the Old Plates is not merely a surprise which he has planned for his guests; it is a *coup d'état* in porcelain which he has cleverly engineered against his near relative, la belle Ernestine.

The trouble began, it seems, when la belle Ernestine took her hopeful young nephew, the present patron of L'Auberge des Vieux Plats, as a quasi-partner in the management of the inn at Saint Jouin. La belle Ernestine was of the old school, while Monsieur, her nephew, was of the modern—distinctly so. Dissensions multiplied; the practical mind of the nephew quickly divined the tastes of the host of summer visitors that was so propitiously coming their way, and he saw how the quest of these free-spending travelers for the quaint, the picturesque, and the old, could be turned to better account.

La belle Ernestine, however, had been trained by those to whom art was "art for art's sake," whether it were the art of painting a picture, of writing verses, or of conducting a wayside inn, so she clung to her old-fashioned ways. Should she, to whom great men had bowed the knee, be dictated to in the management of her affairs by a stripling youth, and a relative at that?

The shrewd Norman youth planned a unique revenge. "I'll make an inn," said he, "which will be just as good and just as interesting to people as one which is backed by traditions of artists and authors and by the fame of a bygone day." So he took his savings, bought a property almost under the eyes of his astonished and infuriated aunt, and built an imitation of an old Norman house with a big, hooded chimney, a timbered ceiling, and an antique looking *salle à manger*.

SPECIALIZING IN ANTIQUES

There was no doubt that antiques were the rage. "This is, however, an age of specialties," soliloquized the nephew, "I will specialize in a unique brand of antiques." He ransacked the countryside and the curio shops, and brought together a collection of plates—plates as big as a cart-wheel, plates as small as a dollar, plates which once had been placed before kings, plates which had served the humble peasants' need, plates flowered, plated, and plain, plates without price, and all of them plates with a past, until to-day Monsieur owns as valuable and varied a collection of old faience as may be seen outside a museum.

It is these plates which have become the magnet which draws the automobiles in droves to the door of the Inn of the Old Plates. Their fame has gone over the land; princes plead for them. American millionaires vainly endeavor to bribe the owner to part with certain examples, and collectors labor unsuccessfully to obtain the rare pieces.

The Inn of the Plates is not, however, one of those intimate little hostelries which tempt one to linger, and which induce the restless wanderer to leave his travels and dream away the days in a rural, old-world atmosphere. La belle Ernestine's inn, even to-day, possesses that attraction, but it is only from curiosity to see the house of the marvelous plates that one turns from the highway for luncheon, or dinner, or a glass of real Norman cider at L'Auberge des Vieux Plats.

BLANCHE McMANUS

YOU NEVER TIRE OF

CUTICURA SOAP

Because of its refreshing fragrance, absolute purity and delicate emollient skin-purifying properties derived from Cuticura Ointment.

Samples Free by Mail

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

John Drew, The Premier of Canada, Gertrude Atherton, Rex Beach, Irvin S. Cobb, Alfred Noyes, DeWolf Hopper, The Bishop of Washington, The Bishop of Kansas, Ethel Barrymore, Lady Gregory, Winchell Smith, Admiral Marix, Octave Thanet, Mrs. T. P. O'Connor, Adamowski, Douglas Fairbanks, William Farnum, Commander Eva Booth, Lisa Lehman, Dr. Lyman Abbott, Penrhyn Stanlaws, are but a few of the experienced travelers whose permanent New York home is

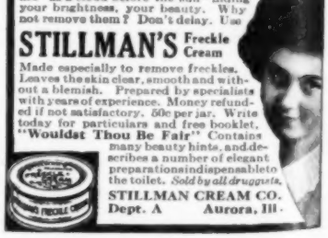
HOTEL ALGONQUIN
59-65 West 44th Street, N. Y.
FRANK CASE

Freckles

are "as a cloud before the sun" hiding your brightness, your beauty. Why not remove them? Don't delay. Use

STILLMAN'S Freckle Cream

Made especially to remove freckles. Leaves the skin clear, smooth and without a blemish. Prepared by specialists with years of experience. Money refunded if not satisfactory. 50c per jar. Write today for particulars and free booklet, "Wouldst Thou Be Fair" Contains many beauty hints, and describes a number of elegant preparations indispensable to the toilet. *Sold by all druggists.*



STILLMAN CREAM CO.
Dept. A Aurora, Ill.

Delicious
Appetizing
Satisfying

BLUE LABEL KETCHUP

Keeps after opening

From red, ripe tomatoes piquantly seasoned with pure spices

Contains only those ingredients Recognized and Endorsed by the U.S. Government

Our Soups, Jams, Jellies Preserves, Meats, Canned Fruits and Vegetables are equally as high quality and satisfying as our Blue Label Ketchup

Write for our instructive booklet, "Original Menus." A postal mentioning your grocer's name and this magazine will bring it.

Curtice Brothers Co.
Rochester, N. Y.

What To Do for Your Skin in Summer

It is a perfectly simple matter to keep your skin in good condition during the trying summer months. Just a few moments night and morning devoted to its care will preserve it from harm.

At Night

cleanse the face thoroughly with **Mary Grey Cleansing Cream,** using absorbent cotton which has been saturated in **Mary Grey Skin Tonic.** The Cleansing Cream penetrates into the deep recesses of the pores and the Skin Tonic strengthens and tones up the tissues. After the skin has been thoroughly cleansed in this way pat in a little **Mary Grey Skin Food** and leave some of it on all night to feed the tissues.

Mary Grey Cleansing Cream
$3.00, $2.00 and 75 cents a bottle.

Mary Grey Skin Tonic
$5.00, $2.00 and 75 cents a bottle.

Mary Grey Skin Food
$3.00, $1.50 and 75 cents a jar.

In the Morning

after the remaining cream has been thoroughly wiped off, pat in **Mary Grey Skin Tonic.** Then apply **Mary Grey Liquid Powder,** which not only preserves the skin from sunburn and exposure, but with its tonic properties keeps it soft and smooth and does not dry it.

In white, cream and pink, $2.50 and $1.50 a bottle.

When you stop in New York visit Mary Grey's Salon. Her face treatments by scientific patting are delightful, refreshing and beneficial.

$2.50 each, $10.00 for course of six.

Telephone Murray Hill 3014

MARY GREY

2 East 46th Street, New York
Between the Ritz and Fifth Avenue

Try this Recipe

Strawberry Supreme

Soak ½ envelope **Knox** Sparkling Gelatine in ¼ cup cold water 5 minutes and dissolve over hot water. Add dissolved gelatine to 1 pint cream and ½ cup sugar and stir in beaten white of egg. When cold add 1 cup pineapple and strawberries which have been chopped in small pieces; also the 1 cup chopped nuts. Serve ice cold, decorating with whole strawberries that have been rolled in sugar.

You'll have success with your

Desserts Jellies Puddings
Salads Mayonnaise
Ice Creams
Sherbets Candies

if you use

KNOX SPARKLING GELATINE

It is the Granulated Gelatine that your mother used and her mother used.

KNOX SPARKLING GELATINE is put up in two packages—the PLAIN SPARKLING No. 1 is a Yellow package, and the SPARKLING ACIDULATED No. 3 is a Blue package. The contents of both packages are alike and make the same quantity—TWO QUARTS of jelly—except the ACIDULATED package contains an extra envelope of LEMON FLAVOR—a great convenience to the housewife—saving the cost of lemons.

Only one thing to do

Send your grocer's name and we will send you FREE our illustrated recipe book, "Dainty Desserts for Dainty People."

If you want a Pint Sample of KNOX GELATINE, enclose a 2-cent stamp in your letter.

Yellow Package — Blue Package

"The mirror crack'd from side to side;
'The curse is come upon me,' cried
The Lady of Shalott."

You've read the rest of the poem—Tennyson's beautiful "Lady of Shalott."

It's one of the few great poems of the world, a knowledge of which is one of the marks of a really well-read man.

The sixty-seven greatest university authorities have gone through all the hundreds of thousands of poems in the world to select just those 2,600 that are truly great.

Indexed and cross-indexed, they are united with the really great histories, biographies, dramas, philosophical and scientific works of the ages to form the great American library,

THE FAMOUS FIVE-FOOT SHELF OF BOOKS

NOW YOURS FOR ONLY A FEW CENTS A DAY

Every American should read the fascinating story of the Five-Foot Shelf, as it is told in the free booklet below.

It tells how the spare moments of a busy life may be used to gain a complete knowledge of all that is really worth knowing in literature—

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P. F. Collier & Son, 416 W. 13th St., New York, N. Y.

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If you have children and want them to read the right books, put a ✓ in this square. ☐

Your copy of this free booklet is waiting

A copy of this remarkable free booklet is wrapped up and waiting for you. Merely clip the coupon—no obligation.

"It opened an entirely new world of pleasure to me," says one reader.

Ask for your copy now.

Whoever Polishes Your Shoes

Don't let them use cheap, acid-filled shoe dressings, which dry, crack and ruin the leather in no time. Even if you have to tend to this yourself, see that your shoes merely receive an occasional application of "The World's Best."

LUTETIAN CREAM for Tan Shoes
MELTONIAN CREAM for Black Shoes

Made by E. Brown & Son, Ltd., these famous dressings keep the leather soft and pliable, thereby preserving its life; they maintain a rich, soft lustre, not the plebeian, shiny "polish." Favorite with the better class in London for over 60 years, and now at all good shops and department stores in this country. We will be glad to send you the name of a dealer in your city.

SALOMON & PHILLIPS, American Agents
174 William Street New York

THE
BILTMORE
NEW YORK

America's Latest and Most Refined, and New York's Centermost Hotel

Only hotel occupying an entire city block, Vanderbilt and Madison Aves., 43d and 44th Sts., adjoining Grand Central Terminal

1000 rooms. 950 with bath—Rates from $2.50 per day.

Suites from 2 to 15 rooms for permanent occupancy. Large and small ball, banquet and dining salons and suites specially arranged for public or private functions.

Gustav Baumann, Pres.
John McE. Bowman
Vice-Pres.

Complete Set, including Umbrella, Table and Four Chairs..... **$49.00**

Umbrella..... **$12.00**
Table..... **15.00**
Chairs..... **5.50 each**

For Your Lawn This Summer—

This Lawn Umbrella Set forms an altogether practical and ornamental piece of lawn furniture. Umbrella is strongly built, with cover of tan material, lined with green; 7½ feet high, 7¾ feet broad. Table and chairs are of metal and painted a permanent apple green. Best materials and workmanship throughout.

LEWIS & CONGER
45th Street & 6th Avenue, New York

BOHN SANITOR KITCHEN TABLE

Makes Housekeeping A Pleasure

THE top is one solid piece of snow-white porcelain enameled steel, smooth as a china dish, and as easy to clean.

The framework is of highly polished birch, natural finish, also white paint enamel finish, fitted with large drawer divided into three compartments and equipped with nickel-plated handle. Heat will not affect the porcelain, and owing to a heavy pad of Flaxlinum placed underneath the steel top, fragile dishes are less liable to breakage than when dropped on the ordinary wooden table. Every woman who takes pride in her kitchen should possess a BOHN SANITOR TABLE. List price, $12.50. If unable to procure this table of your local dealer, write us for discounts and booklet.

"It Has the BOHN Quality"

Manufactured by the
WHITE ENAMEL REFRIGERATOR CO., 1430 University Ave., ST. PAUL, MINN.
Makers of the famous Bohn Syphon Refrigerators.
NEW YORK CHICAGO LOS ANGELES

WHAT THEY READ

THE time has certainly gone by when any very large part of the American public concerns itself especially as to European opinions of America. Nevertheless, books giving the views of European travelers upon America and Americans always meet with some degree of interest. One such, Mrs. Alec-Tweedie's "America As I Saw It," has received public recognition through its amusing combination of saucy criticism, warm praise, and ardent professions of friendship.

Perhaps Mrs. Alec-Tweedie's book will never be taken very seriously by the American public, yet had it appeared fifty years ago it might have flattered some of us and stirred resentment in others. Mrs. Trollope made us all angry eighty years ago by telling home truths that we really needed to know, but her son made full amends in his too little known volume about his visit to us at a very awkward moment, that of the Trent affair in the early days of the Civil War.

Pier Lane, Whitby, a recent painting by J. V. Jelley, is here reproduced from "On Old-World Highways"

Almost exactly simultaneous in publication with Mrs. Trollope's "Domestic Manners of the Americans," was the publication of the two-volume book of a Scotchman named Stewart, who fled to this country in the late twenties of the last century after killing the son of Samuel Johnson's biographer in a duel. Stewart viewed us with most partial eyes, and his book has a special interest as picturing with much detail the social life of the region west of New England and east of the Alleghanies. It is far better worth reading today than most current fiction, native or foreign.

De Tocqueville gravely examined us about the same time Mr. Stewart observed us in preparation for his "Democracy in America." This last book, Von Holst's work forty years later, and Bryce's "American Commonwealth" constitute the most noteworthy studies of the United States by Europeans. Basil Hall's visit was of near the same period as those of Mrs. Trollope, Stewart, and De Tocqueville, for we were then greatly interesting Europe. Mr. Hall's book was unpleasant, and was important only because it made us so angry; Hall vindicated America and the American people by dying insane. Tom Moore, who traveled in America

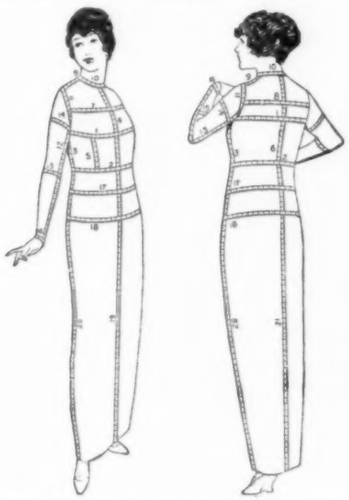
(*Continued on page* 94)

Courtesy of L. C. Page & Company
"The Cotter's Saturday Night," painted by H. J. Dobson, is one of several scenes reproduced in "On Old-World Highways"

CHOOSE
ANY GOWN
IN VOGUE

FOR any gown in Vogue, no matter where it is illustrated, or who is pictured wearing it, you may have a pattern cut-to-your-individual measure. Turn over these pages and make your choice! You may have the pattern of *any* gown on *any* page.

Follow the diagram carefully, taking the bust measure loosely, the waist measure tightly, and the arm-scye with the arm hanging by the side. It is safest to clip from Vogue the picture of the gown you want and send it with the measurements. If you do not care to spoil the magazine, you may send a careful description—but be sure to indicate on which page of Vogue the gown is to be found. The pattern, cut and pinned together, will be mailed to you within a week, and, if you wish, the Vogue Shopping Service (see page 89) will even purchase the materials that are most appropriate and becoming.



MEASUREMENTS TO FOLLOW NUMERICALLY

1	11 .....
2	12 .....
3	13 .....
4	14 .....
5	15 .....
6	16 .....
7	17 .....
8	18 .....
9	19 .....
10	20 .....
21	

PRICES for these special Cut-to-Individual Measure Patterns are: Complete costume, $4; waist, short coat or skirt, $2; three-quarter-length garment, $3. Each pattern comes not flat, but pinned. Appropriate remittance should accompany order and all orders should be sent to the

VOGUE PATTERN SERVICE
443 Fourth Avenue New York City

Baby's first step Ankle Support Shoes

A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 2½ to 6		Sizes 5 to 8	
Tan Russia and Black Kid	$2.00	Tan Russia	$2.00
White Buckskin	3.00	Black Kid	2.00
White Canvas	2.00	White Buck	3.00

Larger sizes at proportionate prices.

Frank Brothers THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

The Home of Fashionable Footwear for Men, Women and Children

Exhibit Shops: Chicago, 724 So. Michigan Avenue. Pittsburg, Jenkins Arcade. New Haven, 982 Chapel Street.

We have no agencies—Our Shoes are sold only in our own shops.

BON VOYAGE

WILE AWAY BOXES

Did you ever, on the ocean, in the depths of steamer chair,
Idly swinging with the motion, free from worriment and care,
Feel the keenest sort of yearning for amusement? Then you know
What your friends will soon be learning when across the sea they go.
So when steamer gifts you're choosing, please remember "Wile-Away,"
Send the Box that's all amusing, with a gift for every day.

Prices: $5, $7.50, $10, $15 and up

ELIZABETH H. PUSEY, 16 East 48th Street, New York

Write for sample cake

Smell its *real* violet fragrance. The moment *you* do you will want this crystal clear soap—the "freshening-up" soap of the dainty woman. Lathers freely in any water. Send 2 cents for your sample cake. Do it today.

Address THE ANDREW JERGENS CO., Dept. 608, Spring Grove Ave., Cincinnati, Ohio.

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Rich black satin, flexible hand turned leather sole, high covered heel, laced with double-face satin ribbon handsome steel ornament.

If not satisfactory we will refund your money.

We make cool, white shoes for summer. Send for circular C. Sold direct by the manufacturers.

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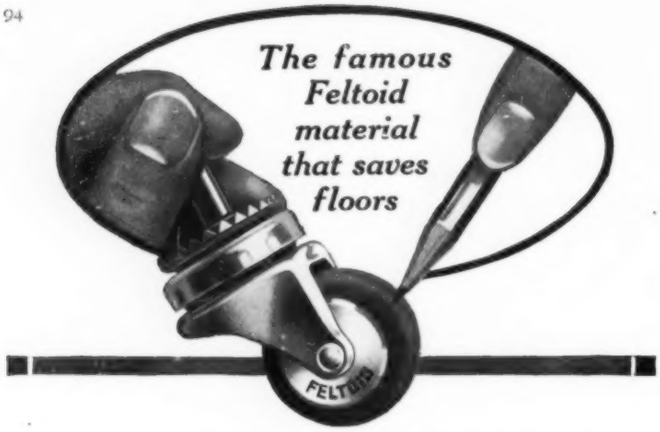
See Page 89



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WHERE TO LIVE
See page 99

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Leather Lined. Inside Pockets. French Sewed Edges, Solid Corners. Brassed Key Lock and Catch. Just the thing for your trip. Sold by mail only. Regular price, $7.50 to $10.00. By parcel post, prepaid, $5.00. Choice of 16 or 18 inch. Send today.
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OPAL BOX, $1. HALF SIZE, 50 CENTS
FREE "The Story of Rouge," telling secrets of judicious facial tinting
FLOSBRIC LABORATORY - Flushing, New York

WHAT THEY READ

(*Continued from page 92*)

twenty years before De Tocqueville, and watched, as he tells us in a poem, "the mighty Mohawk run from rise of morn to set of sun," spared us a volume of criticism. It was either Moore or Leigh Hunt, however, who confessed that he thought of the United States as a vast counting-house extending from one end of the land to the other.

The opinions of European travelers, outside those expressed by De Tocqueville, Von Holst, and Bryce, really do not matter. Dickens and Kipling tried their youthful pens upon us, and it was a measure of the distance we had traveled from one to the other that we were angry in regard to the criticisms of Dickens, and almost indifferent to those of Kipling, though somebody in a New York club made the mistake of flattering the latter by an attempted snub on account of his boyish superiority to things American. Since Kipling we have mostly smiled superior at the Europeans who have thought to gather easy money by journeying over to us and writing books about us. Mr. Wells displayed himself to no great advantage in his book on that subject, and more recently Mr. Bennett has given, in such a volume, a measure of his own limitations.

After all, what the old world is totally unable to understand in America is our considerable measure of social democracy. Properly conducted foreigners are spared the harrowing sight by judicious friends who fête them in the plethoric homes of New York and Newport; but now and then a visitor escapes and learns the awful truth that there are folk in America who care naught for foreign titles, and have the insolence to preserve their self-respect in the presence of their social betters! As the European never encounters this sort of crude manifestation at home, he naturally fails to understand what it means when he encounters it when traveling away from home. Social democracy, of course, presents much that is unpleasant to the unaccustomed eye. Fifty or seventy-five years ago, when it was cruder in its manifestations than it is now, and when nobody could quite protect the European visitor from the hideous truth, it must have been genuinely shocking. Stewart, the Scotch duelist, liked it, but Scotland is that curious thing, a land of democracy with an ingrained veneration for its ancient aristocracy. To the middle-class Briton, American social democracy is unendurable. We all know that while the duke may upon occasion be a democrat, his valet can never be.

FOLLOWING IN THE TRAVELER'S FOOTSTEPS

AMERICA AS I SAW IT; OR, AMERICA REVISITED, by MRS. ALEC-TWEEDIE, brings together in book form the impressions of the United States confided by the author to a New York newspaper in a series of Sunday articles. Mrs. Alec-Tweedie, as revealed by her book, is a youngish woman, vigorous, egotistical, energetic, keen to observe the surface of things, and mainly tactful in conveying her impressions and opinions. She makes no pretense to style; she writes, in fact, in mere "journalese" of a British sort long since abandoned by the best American special reporters. The latter phrase exactly indicates what Mrs. Alec-Tweedie shows herself to be in her book—a special reporter thoroughly interested in her subject, and new enough to it to have fresh and sharp impressions. She really says nothing important, and she qualifies many of her opinions in such fashion as to forestall criticism. Hasty generalization has been called a habit of her sex, and the individual in this case justifies the repute of her sister women. "Chicago is a dear, delightful, dirty young place, and Chicago is full of cultured people," says the lady, qualifying her unwelcome truth by amiable falsehood. The author's kindly babble about American art will be found amusing by those who paint American pictures and chisel American sculpture. It is curious to find Mrs. Alec-Tweedie unimpressed by the personality of Edison, and failing to note the distinction of his head, though she realizes his importance as a man of genius. Those who think to find America in this volume will find only a very misleading presentation of the real thing, but it may well go to stand on the shelf in the row with fifty other such books written by English, French, German, and Italian travelers. The illustrations of Mrs. Alec-Tweedie's book, some by Pennell and others by other hands, have considerable interest. (New York: The Macmillan Company, $3 net.)

THE MECCAS OF THE WORLD, by ANNE WARWICK, embodies a series of impressionistic sketches designed to convey the spirit of New York, Paris, Vienna, Madrid, and London. Of course, the spirit of great capitals can not be fully conveyed in this fashion, as New Yorkers may abundantly learn by reading the author's chapters on their own town. Nevertheless, Miss Warwick has succeeded in making a readable book. Her judgment of Americans, that "no other people finds money sufficient exchange for perpetual boredom," is, of course, grotesquely untrue, and the more absurd as coming from an Englishwoman, since thousands of her own countrymen endure for most of their lives the boredom of exile in America for the sole purpose of making money. New York is treated as the "rehearsal," Paris as the rising of the curtain upon the gay world, Vienna as the children's performance, Madrid as the place of the broken down actor, and London as the real thing in cities. The author cleverly says that traveling in England is more comfortable than traveling in America because we provide merely the luxury of things while England provides the luxury of persons—that is, attentive and well-trained public servants. Perhaps, however, she has never tried to extract needed information from a provincial British railway official. Miss Warwick's book is effectively illustrated with softly tinted photoengravings. (New York: John Lane Company, $2 net.)

ON OLD-WORLD HIGHWAYS, by THOMAS D. MURPHY, recounts the author's recent motor trips through northern France, Luxemburg, and a bit of Germany, and through places that are most charming in England, Scotland, and Wales. Mr. Murphy's book does not pretend to be a literary undertaking of a serious sort, though his narrative style is agreeable, nor were his journeys designed to give him an opportunity for a careful study of peoples, institutions, or antiquities. He merely gives his impressions of various lands and places as he saw them from a motor car which moved briskly though not in reckless violation of speed laws, or as he saw them on foot when the pauses in his journey extended to twenty-four hours or more. Rouen, for example, occupied him but a day, when he saw the cathedral, some relics of the immortal Maid of Orleans, a famous suburban church, and little else. In other places he eschewed museums, but permitted himself to enjoy the outward aspects of picturesque ruins and quaint little streets. In England, which he manifestly loves

(*Continued on page 96*)

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It is certainly annoying to miss a copy of Vogue when you are in the country and when your subscription should bring it to you. If your address has been changed drop Vogue a postal card with both the new and the old address on it three weeks in advance of when you change your address. Then you need not suffer the annoyance of missing a single copy.

Vogue has a great migratory list of subscribers; almost all of them change their residences twice a year at least, from city to country, and vice versa. And for two weeks there are hundreds, even thousands of new addresses to place on our mailing list. Naturally your address cannot be changed without due notice from you.

VOGUE SERVICES

On pages 6 to 10 you will find Vogue's School Directory, from which you may make a selection among the best schools in the country. If you are facing the problem of changing your children's school, let Vogue solve it for you.

On pages 11 to 14 do not fail to read over the Shoppers' & Buyers' Guide. These little announcements will introduce to you many an unusual shop that you have perhaps never before heard of.

On page 4 you will find the Sales & Exchanges department, through which you may discover exactly the odd thing which you have been looking for, or, on the other hand, may possibly dispose of something too valuable to throw away which you no longer need.

On page 89 read how the Shopping Service will buy anything for you, no matter where you are, eliminating all the fatigue and annoyance of shopping.

On page 93 you will find an announcement of Cut-to-Your-Own Individual Measure Patterns, which gives you your choice of any gown on any page of Vogue.

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ADORA

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A noted dermatologist writes the following about people who have been misled by the superstition that washing the face is bad for the complexion: "The layer of dirt and fat that such persons accumulate on the skin is a poor substitute for a clean, clear skin and is a constant invitation to various disorders."

The following treatment with Woodbury's Facial Soap is just what a tender skin needs to keep it attractive and resistant.

See what a difference it will make in your skin

Just before retiring, make a light warm-water lather of Woodbury's, and dip a *soft* washcloth up and down in it till your cloth is "fluffy" with soft, white lather. Rub this lathered cloth gently over your skin until the pores are opened and thoroughly cleansed. Rinse the face lightly with clear, cool water and dry carefully.

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Send 6c for sample and booklet on the causes of excessive perspiration, and how to correct it. Address THE ODORONO CO., 603 Blair Ave., Cincinnati, Ohio.

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THE TOILET WATER FOR EXCESSIVE PERSPIRATION

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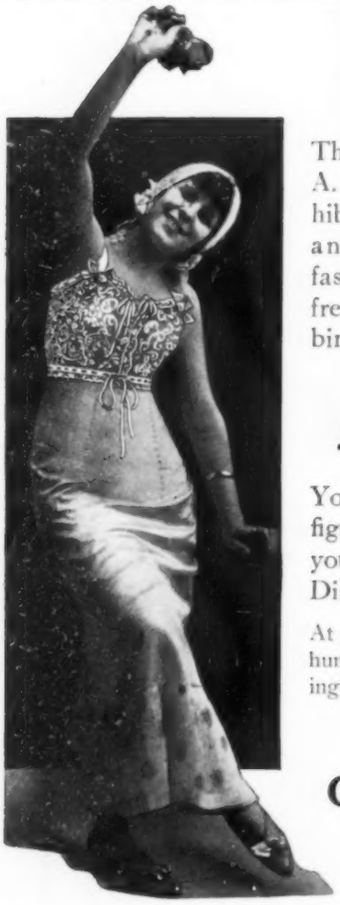

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Courtesy of D. Appleton & Company

"Your Affectionate Godmother" purports to teach a young woman what is what in clothes and manners and ethics

WHAT THEY READ

(*Continued from page 94*)

best, he saw much of the cathedral cities, visited many ruins of abbeys and castles, and lovingly lingered at old Whitby, the scene of the council that determined the early place of Great Britain in the Christian world of the period. He reveled in Cornwall and in Wales, and inverted the usual order by going from John O'Groat's to Land's End. He has many frank things to say of hotels, and he tells us what he thinks of French and German roads. His text and the maps of the appendix should greatly help those who desire to follow his route of travel.

The illustrations of this volume consist of many clear, sharp photographs, reproduced by a process effective to bring out the best of a negative, and of sixteen reproductions in colors of oil paintings by artists of repute. These scenes in color, showing exquisite French, German, and British landscapes, are far above the average of color-work in current illustrated books. (Boston: L. C. Page and Company, $3 net.)

WITH THE FICTIONISTS

YOUR AFFECTIONATE GODMOTHER, by ELINOR GLYN, presents the author of "Three Weeks" in the surprising attitude of a mentor for girlhood. This little handbook, which might have been entitled "The Complete Gentlewoman," takes the form of letters from a godmother to her godchild, a well born and comfortably rich girl of mixed English and American parentage, aged eighteen, and not yet presented at court. The author's attempt is to teach in these letters the whole duty of a young woman who may reasonably expect to take a distinguished place in the aristocratic society of the British Isles, and the real value of the volume lies in the fact that the plan contemplates the reconciliation of a highly idealistic attitude toward life with a career of worldly and social success, the curious union of altruism and rather strict convention.

The moral and religious theory of the volume is set forth in a little dialogue in which the author proposes unconventional but thoroughly altruistic ideas. The godchild is to act from motives of good-will toward all mankind, and to preserve an attitude of reverence toward the mystery of the universe while making no pretense to religious orthodoxy. All this the godmother assumes to be entirely consistent with the making of a good marriage from the worldly point of view, though she assures the godchild that love early ceases to be a part of most marriages. She would have her young protégé, however, marry for love and not for money, and make herself as attractive as possible to young men before marriage and to her husband afterwards. American women will find the point of view as to the relations of husband and wife amusingly British, for the godchild is assured not only that her first business as a girl is to marry, but her first business after being married is to stay so. Divorce is held up, like murder in De Quincey's famous little satire, as a highly improper line of conduct. A husband is not to be blamed if he ceases to love, for no man, as, indeed, no woman, can control affection, though the man, with the hunting instinct highly developed, may be expected to roam in search of game, and the wife must make herself charming in order to call him home.

In addition to the grave discussion of love and marriage, lighter topics of interest, such as clothes, manners, and deportment, are dealt with. The godchild is not to be a new woman, not to rebel against the limitations of her sex, though she is not to war against the spirit of the age. She is to be considerate to every human being whom she meets, and especially so to the humble; she is to avoid extremes in dress, and to preserve in public places a strict decorum such as shall spare her the stares of strangers.

Nothing could be sounder than much that the author lays down, and while many of her precepts are calculated for the longitude of Greenwich rather than for that of Washington, others are of general application to the conventional society of any community, and still others are of universal validity. Meanwhile, most careful American mothers will prefer to teach their daughters wisdom and propriety themselves rather than to send them for enlightenment to this exceedingly clever and amusing little volume. It really seems a pity that the author should have fallen into rather frequent errors of diction, that she should not distinguish between the words "act" and "action," that she should at least once use "would" for should, that she should perpetrate the pleonasm of "eradicate the root," but after all "Your Affectionate Godmother," though epistolary in form, does not profess to be "a complete letter-writer." It contains a genuine gospel of good manners and good taste that justifies it, and certainly it contains nothing likely to harm the girl of conventional bringing up. Grace Hart's illustrations in

(*Continued on page 98*)

Outing Footwear

Established 1867

Our lines of footwear for Summer Sports are complete at every point. White Buckskin and Tan Russia in low and high cut styles.

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Tommy Asks for A Square Deal

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Tommy's widowed mother is broken with worry; his sisters and brothers are as pallid and frail as he. The winter struggle has sapped their vitality.

They need to breathe something pure and fresh,—a taste of sunshine and outdoor freedom,—an outing in the country or at the seashore.

But between Tommy and his needs stands poverty, the result of misfortune. He must suffer just as if it were all his fault.

And that is why Tommy appeals for a square deal. Nor does he wish you to forget his mother, or his "pals" and their mothers,—all in the same plight.

This Association every summer sends thousands of "Tenement Tommies", mothers and babies to the country and to Sea Breeze, its fresh air home at Coney Island. A dollar bill, a five dollar check, or any amount you care to contribute, will help us to answer Tommy's appeal.

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In time—each of these lose their interest for you; to hold that interest they depend upon the specific, not the general, character of their contents—and the continuation of your interest in those specific subjects.

But the magazine that brings you only entertainment—that has no mission to perform—social, religious or political—such a magazine will hold your interest indefinitely; it depends for its life only upon the continuation of your desire to be entertained.

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One of the most comfortable and inviting hotels in the world.

An interesting booklet on the favor of your address

N. D. COSTELLO, *Manager.*

WHAT THEY READ

(Continued from page 96)

Courtesy of Houghton Mifflin Company

"The Heart's Country" comes out of New England and could have originated nowhere else but in New England

very white white and very black black suggest a careful expurgation of Aubrey Beardsley. (New York: D. Appleton and Company, $1.25 net.)

THE HEART'S COUNTRY, by MARY HEATON VORSE, is one of those exquisite and unique things that still now and then come out of New England to remind us that the literary scepter has not absolutely passed to the region west of the Hudson. This exquisite study, mainly of one girl's heart, but incidentally of a whole village community as such communities were a generation or more ago, could have originated nowhere else but in New England, and perhaps can be understood fully by nobody but a New Englander of rural bringing up and of at least fifty years of age. The rest of us, however, will find it singularly charming, if we deliberately yield ourselves to its truth, humor, and pathos, and, perhaps, a few Gentiles born and bred beyond the pale may, by a triumph of sympathetic imagination, feel the thing with some measure of that poignancy with which it will affect those of the old native New England stock and upbringing. Alice Barber Stephens's slightly conventionalized illustrations are no mean interpretation of the text. Were Miss Alcott alive to-day she would generously admit that Mary Heaton Vorse has far surpassed her in her own field, has done artistically, and primarily for grown folk, what she herself did photographically for the young of her own day and, as it has happily turned out, for this day as well. "The Heart's Country" is not primarily for the young, though doubtless many young people will read it, since it is the fashion nowadays to put into the hands of youth things better fitted for maturity. There is really nothing, however, in "The Heart's Country" that can harm youth, though it is a pity that the first fresh enjoyment of a highly artistic thing should be a little dulled by perusal at an age when its more delicate implications will be missed. Much that is best in New England rural tradition lives again in these delicious pages. Here not only Miss Alcott, but Harriet Beecher Stowe and all the others who undertook to interpret the finer things of village life east of the Hudson two generations ago are justified and more than justified, and, meanwhile, the surviving literary art of New England is amply vindicated as a progressive art exceeding in delicacy its earlier self, and not a whit falling behind that earlier self in humorous and sympathetic insight. (Boston and New York: Houghton Mifflin Company, $1.35 net.)

BOOKS RECEIVED

"The Terms of Surrender," by Louis Tracy, author of sixteen other books, one of them familiar to the playgoers as "The 'Mind the Paint' Girl." (New York: Edward J. Clode, $1.25 net.)

"The Price," a novel made from the play, "Bought and Paid For," by George Broadhurst and Arthur Hornblow. (New York: G. W. Dillingham Company, $1.25 net.)

"Black Is White," by George Barr McCutcheon; a novel of nearly four hundred pages in the author's "later manner," with elaborate illustrations in color by A. E. Keller. (New York: Dodd, Mead and Company, $1.30 net.)

"Flying U Ranch," by B. M. Bower; a story in the author's familiar style, and dealing with his accustomed folk of the range. With illustrations by D. C. Hutchison. (New York: G. W. Dillingham Company, $1.25 net.)

"The King Who Came," by Joseph W. Sharts, author of "The Vintage," "The Romance of a Rogue," and so forth; a story of Bethlehem and Jerusalem in the time of Christ, with an attempt at realism in depicting the common people of Judea. (New York: Duffield and Company, $1.25 net.)

"The Substance of His House," by Ruth Holt Boucicault; a story of "the love that wrecks lives," and of salvage from the wreck; with illustrations by M. Leone Bracker. (Boston: Little, Brown and Company, $1.30 net.)

"The Blue Buckle," by William Hamilton Osborne, author of "The Running Fight," "The Red Mouse," and so forth; a tale of adventure afloat and ashore, with a love affair that will interest the reader. (New York: McBride, Nast and Company, $1.25 net.)

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ADVENTURING *on the* RIVER RANCE

(*Continued from page* 45)

After we had explored the town of Dinard to our hearts' content we took the tram one fine day to Saint-Brieuc, which lies across the point from Dinard. There is an eighteen-hole golf course at Saint-Brieuc, and thither from the nearby resorts come those for whom a summer is incomplete without its golfing. Another day we boarded a little boat and crossed to Saint-Malo, which we had been warned against as an abiding place, but which we had been beholding with interest from the Dinard beach. Saint-Malo rises house on house from its embattled walls, the topmost point of the town crowned by the tall, slender spire of a cathedral which was the gift of Napoleon III in commemoration of his visit to the place. The walls of the town looked forbidding, but once we had passed in through the Porte Notre Dame, the city unfolded wholly harmless mysteries. There were shops innumerable that displayed the most fascinating of Breton embroideries in reds and yellows, and the famous Breton faience; and there were many picturesque cafés with knots of officers lounging on the benches in front of them.

LEGENDARY GLORY

Saint-Malo is a veritable haven of delight for the artist and the architect. The high-pitched roofs are topped by a forest of grotesque, picturesque chimney-stacks, and everywhere one may catch glimpses of fine oaken stairways and flower-filled courtyards, of red carnations against the gray granite of the walls, and the smiling faces of householders who lean from their windows to whisper across the way the gossip of the street. The streets themselves are little more than footpaths.

Saint-Malo is still a medieval town, though the Malouins, whose prowess as corsairs once made their name a symbol of destruction, have subsided into hard working fishers of the cod-banks. A quaint story is told of a one-time battle of the Malouins. In an indentation of the walls of the town stands a statue of Jacques Cartier, discoverer of Canada, and near it the Grande Porte, with, above it, the statue of the Virgin which came to the aid of the Malouins in their darkest day. The English invaders—England did nothing, it seems, for many years but invade Brittany—had planted a mine beneath the gate, and, with legendary kindliness, the stone Virgin came to life for the time being, and pointed out the spot where the mine was buried. Forthwith the Malouins rushed outside the gate, destroyed the bomb, and saved their city. This is only one of the innumerable tales of the town, for whatever its simple annals lack in real glory is quite compensated for by their wealth of legend.

LIFE AT ITS SUMMER HEIGHT

The narrow streets, the tottering houses, and even the gay shops of Saint-Malo lose their interest for the adventurer who once climbs to the broad wall of the ramparts that encircle the town. From this point of vantage one sees the ocean stretched to a far horizon where the shimmer of the sun becomes a dull blue line; on one side of the wall the tortuous streets thread in and out between the houses; on the other, and far below, is the glistening sand, dotted here and there with huge striped umbrellas, their curtains flapping in the fitful breeze.

At the bathing hour these curtains are fastened down, and inside them is held a *petite réception*. Life at its summer height is very gay on this beach, and fashionable people stroll about the sands or lounge in the bath chairs. From the height of the wall the little boys in their red Jerseys look for all the world like spiders as they race madly along the sands on their bicycles. Offshore are always the sails of tiny racing boats, and a regatta is usually on which gathers society from Dinard, Paramé, and Saint-Servan to watch the sport. There is much chattering and much excitement; one scarcely knows who wins or who loses—the races make only another excuse for the *joie de vivre*.

THE SPIDERY "PONT ROULANT"

At the Saint-Malo Grande Porte we boarded a train for Paramé, one of the smaller fashionable coast resorts. Life at Paramé must concern itself entirely with itself, so little has it of interest to offer the outsider. The sun glares pitilessly upon it, the hotels are like resort hotels the world over, and it was with relief that we found the tram for Rotheneuf. There, at least, we knew the unusual awaited us. On a rocky spur which slopes sharply to the sea, a worthy monk has carved a terrace of weird and fantastic faces. He has sculped griffins and other abnormalities, altars and shrines, and a multitude of things religious and irreligious. Had he possessed a sense of humor his work might have been an achievement indeed.

From Rotheneuf the tram bore us to Saint-Servan, the ancient town that we had so often noticed from our windows in Dinard. Before it the Tour de Solidar, a tower built by Duke John of Brittany, stands like a sentinel. Though Saint-Servan proved to be, on the whole, an uninteresting town, we were fortunate enough to hear a riverside mass which was extremely interesting. It was the Feast of Corpus Christi, and the Bretons were holding one of their many *fêtes de Dieu*. On the shore, hard by the Solidar, was erected an altar embowered with branches and green garlands, surrounded by standards and banners, and glistening with a hundred white waxen tapers. Around the altar a congregation of serious-eyed Bretons watched with rapture the elevation of the Host. It was, in reality, a benediction of the water which holds so much for good and evil to the fisherfolk of Brittany. Through the town were other shrines; the streets were rush-strewn, and the houses were hung with sheets with bouquets of flowers pinned on them in designs.

In returning to Saint-Malo we crossed upon the *pont roulant*, an ingenious bridge built by a rich resident of Saint-Servan to connect his town with Saint-Malo. The bridge is a platform raised on high, spidery legs that run on tracks laid on the bed of the stream. The odd platform is dragged back and forth by a cable operated by an engine on the shore, and though at first the whole affair appears to be a rich man's folly, this *pont roulant* is really an eminently sane vehicle, for during spring floods the Rance rises forty-nine feet and this skyscraping ferry bridge is the only thing which makes it possible for the citizens of Saint-Servan to arrive in Saint-Malo safe and dry shod.

UP THE RIVER RANCE

Saint-Servan and Saint-Malo explored, we left the vicinity of Dinard and journeyed up the river Rance in a broad-beamed steamer that puffed away from the quay at Saint-Malo and headed up stream toward Dinan. For a distance after we left Dinard both sides of the river were fringed with small watering-places; they were not nearly so smart, however, as those along the coast. Soon we passed Saint Suliac nestled

(*Continued on page* 102)

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FROM CHÂTEAU *to* CHÂTEAU *by* MOTOR LIMITED

(*Continued from page* 43)

less extensive, it would be almost congested, and as it is, the approaches to Chenonceaux or Amboise on a fair Sunday afternoon suggest the environs of a fashionable country club on tournament day. Visitors gather eagerly about these two châteaux because the daintily towered Chenonceaux with its many reflections in the river Cher is the most appealing in its beauty of all these Renaissance palaces, and was a home of Diane of Poitiers, mistress of Henry II. As for the château of Amboise, it is its unique rampart towers with their inclined planes for the ascent of horses and even of carriages which give it a unique interest. In no other quarter of Europe equally remote from the capital cities do American cars so conspicuously prevail. Travelers from the United States seem to find the châteaux irresistible, and on the river roads leading out from Tours and Blois almost all the American makes of touring cars and roadsters may be encountered.

The only regrettable sequel to the vogue of the motor in this valley is the havoc that the sudden burden of traffic has played with the roads, which have been the pride of centuries and proverbial wherever good roads are known. The difficulty is that very few of these highways of rural France are paved except for comparatively short distances; as, for instance, near the château of Chambord, which was originally a hunting-box, but has been added to until it is now the largest of the French châteaux. Seeing and foreseeing the inevitable, the Touring Club of France has roused the government to the need of providing for the maintenance of its country thoroughfares, and there is every prospect that they will soon be equal to the new demands made by the speeding motor.

THE STAGE FOR SOCIABILITY

All the damage that has been done can not, however, be laid to the account of private cars. The motor stages that go thundering up and down from July first to September thirtieth are certainly responsible for a part of it. But these public automobiles have advantages which will insure their continuance however they may affect roadbeds. The traveler who is bent upon economy, or who seeks sociable companions or the freedom from responsibility vouchsafed to him who is "personally conducted," finds that they exactly meet his desires. The hurried wanderer may board one of these cars, which, departing early in the morning and returning late at night, will afford him, at an expense of less than six dollars, a glimpse of at least half the principal châteaux in the district. Or, if he have more leisure, he may make several shorter excursions in similar cars at an equally reasonable fare.

THE CHÂTEAUX AS COUNTRY HOUSES

One of the most delightful phases of present-day life among the châteaux, the one which connects the region most intimately with the early days of its splendor and gaiety, depends for its existence upon the prevalence of the modern motor, yet ordinarily escapes the attention of the casual, motoring visitor. In fiction and plays, not less than in lectures and guide-books, the public hears much of "*les grands châteaux*" of the Loire, but almost nothing of the smaller châteaux which are scattered through this valley. It is in these lesser strongholds that the modern French aristocracy and those Americans who have been won by the beauty of the land for permanent residents, make their country homes. And during the long season, this cordon of houses is the scene of a social life, the pulse of which has recently been quickened; for the automobile has brought the occupants of even the most isolated properties into swift communication with all the rest and makes possible the interchange of delightful hospitalities.

ADVENTURING *on the* RIVER RANCE

(*Continued from page* 100)

away in a little cove, its quaint houses clustering around a church. Beyond Saint Suliac loomed the Château de la Roche, and farther up stream, on the left bank, we passed the pretty hamlet of Pleudihen. At this point, *chêne vert,* the channel narrowed, the water became fresh, and the tang of the sea air was left behind.

The banks of the river drew nearer and nearer together, and on either side was the picturesqueness so typical of the heart of Brittany, unspoiled by the blandishments of tourists. Many of the houses in the towns were of granite, tiny cottages overgrown with old-fashioned flowers, and above the doors of the barns and the houses alike were little statues of saints. Behind the houses, stretching far back, were the orchards that in a few months would give their abundance of apples to the press, for the national drink of Brittany is cider; if over the door of a shop a branch of mistletoe is hung, the passer-by knows that cider is sold within. Breton cider tastes very flat upon first acquaintance, and not a little sour, but once familiar to the palate it proves to be a grateful, thirst-quenching drink.

So close were the banks of the stream that from the deck of the steamer we could watch the white-coiffed women of the villages washing their clothes at the edge of the river. We saw the linen spread out on the hawthorn bushes to whiten in the sun, and across the water came snatches of songs, the airs of Botrel, the Brittany bard. The hills that rose up from the banks carpeted with gorse and heather were a fitting background for the scene, and life seemed indeed very sweet and very simple.

A little past the *chêne vert* the viaduct of the railway crossed the river and framed a pretty picture, for beyond it lay Dinan with its ancient bridge. The most interesting thing about the Dinan bridge is that one span of it is wooden because it was built in the day when to burn one span of a bridge frustrated the manœuvers of an invading army. From the point of modern warfare this seems more ridiculous than quaint, but such was the way with warfare in the time of Dinan's glory.

The English colony at Dinan spends a care-free summer, the mornings pass quickly on the tennis-courts, and in the afternoon society goes to the reviewing ground and watches the hussars manœuver. Then, at dusk, on their homeward way, the people drop into one of the tea shops on the rue de l'Horlage. Thus, at Dinan, over a cup of tea, we concluded our adventuring, and the spell of the green fields and the sleepy river and the quaint houses and quainter people was broken.

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